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UNIVERSITY OF ALBERTA

MUNDUS ET INFANS: A DRAMATURGICAL EDITION

BY

DOUGLAS W. HAYES

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A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts.

DEPARTMENT OF ENGLISH

Edmonton, Alberta
Fall 1994

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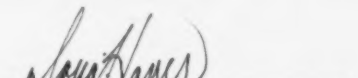

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UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Mundus et Infans: A Dramaturgical Edition submitted by Douglas W. Hayes in partial fulfillment of the requirements for the degree of Master of Arts.

Dr. Garrett P. J. Epp

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Dr. Carl Hare

August 11, 1994

Abstract

This thesis is comprised of a dramaturgical edition of the English morality play *The Worlde and the Chylde, otherwise Mundus et Infans.* The play is extant only in the unique copy printed in 1522 and now in Trinity College, Dublin (Short Title Catalogue number 25982). I have produced a synthetic edition of the play largely on the models of the Studies and Texts series published by the Pontifical Institute of Mediaeval Studies at Toronto and the PLS Performance Texts published by the Poculi Ludique Societas also at Toronto. My edition includes a critical introduction dealing with such matters as structure, metre, and sources, a dramaturgical introduction and notes that examine the elements of and references to the staging of the play, and a textual introduction and notes that discuss issues of bibliographical importance. My primary focus, however, is on the dramaturgical questions *Mundus et Infans* raises.

Mundus et Infans is a playtext and I aim to contextualize it as such, producing a scholarly edition that deals with the text specifically as a late medieval play. However, my edition is not a populist version for modern actors; the most recent editions of the play, although out of print, fulfill this need to one extent at least by modernizing the text. Some very early editions, all long out of print, preserve the orthography of *Mundus et Infans* but none pays much attention to dramaturgy. Both medieval drama in manuscripts and Renaissance printed texts have benefited as *texts* from attention paid to their dramatic aspects. The drama of the Tudor period, however, has not been extensively examined in this way.

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This thesis would not have come to be had it not been for the support I received from others. I would like, first, to thank Dr. Garrett P. J. Epp for being an enthusiastic scholar, a diligent advisor, and, most of all, my very dear friend. The examples of his intellectual curiosity and great kindness shall stay with me all my life. Thanks are also due to my parents, Calvin and Donna Hayes, for their continued support that never fails when I call upon it, and to my wife's parents, Dan and Eleanor Wong, whose assistance and steadfast encouragement were far more than a son-in-law should expect. Last, but certainly not least, I want to thank Angie Wong-Hayes, my best friend, for a questioning mind, a critical eye, and a loving heart that was understanding and patient.

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Critical Introduction

This edition of *Mundus et Infans* aims to be both dramaturgical and synthetic in focus. While it is not a slavish transcript of the original typescript, it is faithful to the spelling, versification, and word order of the sole surviving copy of the 1522 Wynkyn de Worde quarto, the only known authority for the playtext. The dramaturgical aims of my edition are expressed in the text itself primarily by the introduction of hanging indents for speech prefixes, and by line numbers; otherwise dramaturgical intervention has been limited to the notes.

All other changes to the text have been made with a view towards textual clarity and accuracy. Obvious compositorial errors have been corrected; these are listed in the bibliographical description of the typescript and textual notes that appear after the Textual Introduction below. However, contestable but common editorial interventions such as the reversal of lines 150 and 151--on the basis of rhyme scheme--or the substitution of "am I" for "I am" at line 522--on the basis of sense--have been avoided, and the lines left as they stand in the typescript. Such changes constitute the opinions of modern editors of the play rather than actual compositorial errors; in both examples cited, as in others, the sense of the text is not in fact impeded if it is left as it appears in the 1522 edition.

Date

Mundus et Infans is a Tudor moral interlude that dates from the reign of Henry VII. Although it was printed by Wynkyn de Worde as a "propre newe Interlude" in 1522, the language of the text places its composition in the late 1400's or the first years of the sixteenth century. Henry Noble MacCracken cites the "continual rhyming of words in *-y, -ye* with words in *-e*" as proof that "the play must have been written later than 1450" (486n). He goes on to assert that the number of penultimate rhymes in the text

"points to late 15th [sic] century work" (486n). Ian Lancashire, in his "Auspices of *The World and the Child*," dates the play between 1506 and 1509 largely on the basis of plausible if ultimately indefinite evidence concerning two lawyer-administrators whom he believes to be represented in the characters of Folye and the oft-mentioned but never present Couetous (98). These two men, William Empson and Edmund Dudley, were the notoriously crooked counselors of Henry VII and Lancashire reasons that the play must have been written sometime during the period between the peak of their power in 1506 and their execution after Henry's death on April 22, 1509 (99). This window of possible dates agrees with the dates assigned by other scholars such as T. W. Craik (140) and Richard Southern (126) who don't elaborate on their methods but nonetheless arrive at 1508. Whether their mysterious methods are sound or not, Craik and Southern offer a date that is also before November 5, 1520, the date that John Dorne, Oxford bookseller, entered "mundus, a play" into his stock-list.[1] There is no extant copy of this play, and thus no direct evidence, but this sounds very much like an earlier edition of *Mundus et Infans*. An exact date cannot be set by any of this information, but a year of composition sometime before 1520 is likely.

Source

The main source for the play is probably a fifteenth century poem from Lambeth MS 853 with the *incipit* "How mankynde dooþ" and entitled "Mirror of the Periods of Man's Life, or Bids of the Virtues and Vices for the Soul of Man" by F. J. Furnivall, its editor. MacCracken firmly establishes the connection between the two texts in his 1908 article "A Source of *Mundus et Infans*." The article does not bear repetition here, but a few examples of the correspondence between the poem and the play are enlightening. For example, MacCracken points out that the title of the play is embedded in line 17 of the

---

[1] Cf. F. Madan, ed., "Day-book of John Dorne, Bookseller in Oxford, A. D. 1520," *Collectanea*, I, ed. C. R. L. Fletcher (Oxford: Oxford Historical Society, 1885), 130.

poem: "Quod þe world to þe child." The names of some of the characters in the play, that is, Folye, Loue-Lust-Lykynge, and Manhode Myghty, are also present in the poem (MacCracken, 492). The parallels between the alternate rhyming speech of the child in the poem and Infans' opening lines in alternate rhyme are, as MacCracken points out, the most convincing evidence though (495). A couple of selections from MacCracken's examples (495) show just how convincing:

Poem: How mankynde dooþ begynne (l. 1)

Play: How mankynde doth begynne (l. 29)

Poem: Þe child is þe modris deedli foo;

Or þei be fulli partide on tweyne,

In perelle of deed ben boþe two. (ll. 4-6)

Play: Full oft of dethe she was adred,

Whan that I sholde parte her from. (ll. 42-43)

Whan I was rype from her to founde

In peryll of dethe we stode, bothe two. (ll. 34-35)

The degree of similarity these lines display cannot be attributed to mere coincidence; the poem or some unknown derivative thereof must be the source for at least this part of the play. The main difference in the plots of the two texts lies in the condensed timeline and number of characters that the play presents. Lester points out that the poem introduces many more characters than the play does (xx) and that the ages of Man are eleven rather than what he sees as the basic three ages of the dramatic text (xxx). Compression aside, however, the two texts have much in common, and MacCracken's assignment of "How mankynde dooþ" as the main source of *Mundus et Infans* is plausible. More general sources sometimes suggested for the play are Prudentius' *Psychomachia* and the morality *Castle of Perseverance*, but these two works have no greater demonstrable influence over this than over any other of the moral interludes of the Tudor period. Certainly

neither demonstrate the same line-by-line correspondence with *Mundus et Infans* that "How mankynde dooþ" does.

Structure

Mundus et Infans is organized around the periods of the life of Infans, the conventional Mankind figure, from birth through childhood and adolescence into manhood and old age. Infans, whose mother has named him Dalyaunce (l. 55), becomes a child when he is named Wanton (l. 69), grows to adolescence at age fourteen when Mundus re-names him Loue-Lust-Lykynge (l. 125), and finally achieves adulthood at age twenty-one when Mundus calls him Manhode Myghty (l. 160). Manhode keeps his name until Folye assigns him the name of Shame (l. 692), but this name has allegorical rather than temporal significance and the name Manhode continues to appear in the speech designations of the playtext. Manhode then leaves the stage until late in the play when he re-appears as Age (l. 763) and is allegorically re-named Repentaunce (854). This last name, like Shame, does not appear in the speech designations. Thus, Infans' entire life follows the typical moralizing pattern of original sin (ll. 25-477), redemption (ll. 478-509), backsliding into sin (ll. 510-852), and final redemption (ll. 853-975). The backsliding begins almost immediately after Conscyence leaves the newly Christianized Manhode; he refuses to reject the Worlde/world entirely and falls into sin with Folye shortly thereafter. Manhode's final redemption at the hands of Perseueraunce comes only after he despairs to the extent that he plans suicide (ll. 804-06). All of this is followed by a sermon delivered by Perseueraunce. Such sermons are standard in interludes of the period and complete the moral lesson of the plays implied in the dramatization of the struggle of opposing forces, personified virtues and vices, to win the soul of the Mankind figure. David Bevington sees the structure of *Mundus et Infans* as particularly significant because the limitations of a cast of two actors ensure that "opposite members in the struggle cannot be brought face to face with one another"

(118). Therefore, the play must be structured as a dramatized allegorical battle followed by a sermon; the dramatic economy of the text allows for nothing else.

Metre

The issue of metre in *Mundus et Infans* has proven unattractive for some critics. J. E. Bernard, Jr. writes that the verse forms are "manifold and crude" and complains that "the whole drama is a farrago of alliterative verse to which bringing order is difficult" (23) while Mallory Chamberlin, Jr. asserts that "there is simply no discernible pattern" to the "hodgepodge," that "the play lacks poetic artistry" (77), and that "it is questionable whether a study need be made of the versification at all" (77-78). G. A. Lester says the verse forms show "a lack of concern" (xxxiii). Two scholars seem annoyed and one sounds as though he never wants to be put to the bother of talking about metre in *Mundus et Infans* again. These are strong reactions and they are largely unwarranted. The metre of the play is complex and changes rapidly, but this does not mean that "the play lacks poetic artistry." Rather, metre is suited to character at key points during the play. Mundus, for example, speaks in highly alliterative alternate rhyme during his boastful opening speech (ll. 1-24) and thus echoes the Tyrant figures of the cycle drama (Bernard, 2). Wanton speaks in rime couée, a verse form associated with Vice figures (Bernard, 207), and thus characterizes himself as a brat (ll. 76ff.). Therefore, while perhaps inconsistent as a poet, the dramatist was not as unconcerned with metre as Lester makes him out to have been (xxxiii). Bernard does note that the prevailing metre in *Mundus et Infans* is the tetrameter octave couée and that it occurs in 53.5 percent of the text. The rest of the text is a complex mix of verse forms that change rapidly and are difficult to assess at first sight, but the resulting detail keeps the lines from becoming lost in metre that is too repetitive. This observation in itself counters misplaced aesthetic judgments that damn the metre as displaying "[a lack of] poetic artistry" (Chamberlin, 77) without consideration of Tudor dramaturgy and

poetics, let alone the distinction between critical analysis and aesthetic assessment. See the Dramaturgical Introduction pg. 44 and notes for more on the dramaturgical implications of metre.

Allusions and Proverbial References

Mundus et Infans is not particularly rich in historical or literary allusions. Nearly all of the references the play does make are theological and, for the most part, obvious. This relative scarcity seems to have caused some previous editors to note allusions that might otherwise be passed over in a text that is more referential. Lester, for instance, provides readers with a full note for line 341 "For pryde Lucyfer fell in to hell" that provides readers not with an explanation of the allegory involved in Conscyence's speech but with a short history of Lucifer instead. Chamberlin provides a half-page note on infant mortality rates for line 35 that inexplicably contains statistics from the year 1842 (196n), and devotes the equivalent of an entire page to what reads very much like instructions for readers on how they can make their own willow-branch whistles at home, complete with a cut-away diagram (203-04n). No reference is made to the dramaturgical use of the whistle or even to the fact that it may be a prop. Most of the allusions the playtext makes can be cleared up with reference to a glossary, and it is to that end that I have included one in this edition. The structure of *Mundus et Infans* is such that if something in the text is not immediately apparent to the reader, the location of the places referred to in lines 245-48, for example, then it has dramaturgical and/or textual significance and has been duly noted in one or both of those sections.

There are a few proverbial references in the play that bear discussion since they range from the obvious to the obscure. An example of the obvious is a line like 451 where Conscyence says "But, syr, measure is in all thynge" meaning that moderation is necessary in life. An example of the less obvious comes shortly after when Manhode says "Yes, yes, ye, come wynde and rayne/God let hym neuer come here agayne" (ll. 490-

91). This was a traditional saying of the Tudor period, as Lester points out (133n). An instance of the downright obscure shows up in Folye's aside to the audience at 648: "A ha, syrs, let the cat wyncke." This apparently refers to the willful ignorance of one's actions (Lester, 142n). Fortunately, this one example is arguably the most obscure of its kind; none of the other references should cause much difficulty.

The complexity of *Mundus et Infans* lies primarily in its dramaturgical elements. The structure of the play conforms to unusually tight casting limitations, the allegory is expressed through costume and other aspects of characterization, and even the metrical quality of the play seems to support performance. It is unfortunate that some scholars and previous editors of the play have chosen not to focus primarily the dramaturgy of *Mundus et Infans* in favor of the significance of the play to an evolutionary hierarchy that culminates, inevitably, with Shakespeare. *Mundus et Infans* is interesting in its own right, and it is particularly interesting as a play. This edition aims to contextualize it as such, while giving a close--but more immediately accessible and readable--approximation of its original printed form.

Here begynneth a propre newe Interlu=
de of the Worlde and the chylde/otherwy=
se called [Mundus & Infans] & it sheweth
of the estate of Chyldehode and Manhode.
Mundus.
[woodcut: Hodnett no. 336]

Mundus:

Syrs seace of your sawes what so befall,
And loke ye bow bonerly to my bydding,
For I am ruler of realmes I warne you all
And ouer all fodys I am kynge;
For I am kynge and well knowen in these realmes rounde.
I haue also paleys ypyght,
I haue stedes in stable, stalworthe and stronge,
Also stretes and strondes full strongely ydyght;
For all the Worlde Wyde, I wote well, is my name.
All rychesse redely it renneth in me,
All pleasure worldely, bothe myrthe and game.
Myselfe semely in sale I sende with you to be,
For I am the Worlde I warne you all,
Prynce of powere and of plente.
He that cometh not whan I do hym call
I shall hym smyte with pouerte,
For pouerte I parte in many a place
To them that wyll not obedyent be.
I am a kynge in euery case;
Me thynketh I am a god of grace;
The floure of vertu foloweth me.
Lo, here I sette semely in se.
I commaunde you all obedyent be,
And with fre wyll ye folowe me.

Infans:

Cryst our kynge graunte you clerly to know *the* case.
To meue of this mater that is in my mynde,
Clerely declare it, Cryst graunte me grace.
Now semely syrs beholde on me
How mankynde doth begynne:
I am a chylde, as you may se,
Goten in game and in grete synne
XL wekes my moder me founde:
Fleshe and blode my fode was tho. A2r
Whan I was rype from her to founde
In peryll of dethe we stode, bothe two.
Now to seke dethe I must begyn
For to passe that strayte passage,
For body and soule that shall than twynne
And make a partynge of that mariage.
Fourty wekes I was frely fedde
Within my moders possessyon.
Full oft of dethe she was adred
Whan that I sholde parte her from.

Now in to the worlde she hathe me sent,
Poore and naked, as ye may se.
I am not worthely wrapped nor went,
But powerly prycked in pouerte.
Now in to the Worlde wyll I wende,
Some comforte of hym for to craue.
All hayle comely crowned kynge!
God that all made you se and saue.

Mundus:

Welcome fayre chylde. What is thy name?

Infans:

I wote not, syr, withouten blame;
But ofte tyme my moder in her game
Called me Dalyaunce.

Mundus:

Dalyaunce, my swete chylde?
It is a name that is ryght wylde,
For whan thou waxest olde
It is a name of no substaunce.
But, my fayre chylde, what woldest thou haue?

Infans:

Syr, of some comforte I you craue:
Mete and clothe my lyfe to saue,
And I your true seruaunt shall be. [A2^{v}]

Mundus:

Now, fayre chylde, I graunte the thyne askynge.
I wyll the fynde whyle thou art yinge,
So thou wylte be obedyent to my byddynge.
These garmentes gaye I gyue to the;
And also I gyue to the a name,
And clepe the Wanton in euery game,
Tyll xiiij yere be come and gone;
And than come agayne to me.

Wanton:

Gramercy, Worlde, for myne araye,
For now I purpose me to playe.

Mundus:

Fare well, fayre chylde, and haue good daye.
All rychelesnesse is kynde for the.

Wanton:

A ha! Wanton is my name.
I can many a quaynte game.
Lo, my toppe I dryue in same;
Se, it torneth rounde!
I can, with my scorge stycke,

My felowe upon the heed hytte,
And wyghtly from hym make a skyppe,
And blere on hym my tonge.
If brother or syster do me chyde,
I wyll scratche and also byte;
I can crye and also kyke,
And mocke them all be rewe.
If fader or mother wyll me smyte,
I wyll wrynge with my lyppe,
And lyghtly from hym make a skyppe,
And call my dame shrewe.
A ha! A new game haue I founde.
Se this gynne? It renneth rounde. A3[r]
And here another haue I founde,
And yet mo can I fynde:
I can mowe on a man,
And make a lesynge well I can,
And mayntayne it ryght well than;
This connynge came me of kynde!
Ye, syrs, I can well gelde a snayle
And catche a cowe by the tayle;
This is a fayre connynge!
I can daunce and also skyppe;
I can playe at the chery pytte
And I can wystell you a fytte,
Syres, in a whylowe ryne.
Ye syrs and euery daye
Whan I to scole shall take the waye
Some good mannes gardyn I will assaye
Perys and plommes to plucke.
I can spye a sparowes nest;
I will not go to scole but when me lest
For there begynneth a sory fest
Whan the mayster sholde lyfte my docke!
But, syrs, whan I was seuen yere of age
I was sent to the Worlde to take wage;
And this seuen yere I haue ben his page
And kept his commaundement.
Now I wyll wende to the Worlde *the* worthy emperour.
Hayle! lorde of grete honour;
This vii yere I haue serued you in hall & in boure
With all my trewe entent.

Mundus:

Now welcome, Wanton, my derlynge dere.
A newe name I shall gyue the here:
Loue-Lust-Lykynge in fere;
These thy names they shall be. [A3[v]]
All game and gle and gladnes
All loue longynge in lewdnes
This seuen yere forsake all sadnes
And than come agayne to me.

Lust & Lykynge:

A ha! Now Lust and Lykynge is my name.
I am as fresshe as flourys in Maye;
I am semely shapen in same
And proudely apperelde in garmentes gaye.
My lokes ben full louely to a ladyes eye
And in loue longynge my harte is sore sette.
Myght I fynde a fode that were fayre and fre
To lye in hell tell domysdaye for loue I wolde not let
My loue for to wynne.
All game and gle,
All myrthe and melodye,
All reuell and ryotte,
And of bost wyll I neuer blynne.
But, syrs, now I am xix wynter olde
Iwys, I waxe wonder bolde.
Now I wyll go to the Worlde
A heygher scyence to assaye
For the Worlde wyll me auaunce.
I wyll kepe his gouernaunce;
His plesynge wyll I praye
For he is a kynge in all substaunce.
All hayle, mayster full of myght!
I haue you serued bothe day and nyght;
Now I comen as I you behyght;
One and twenty wynter is comen and gone.

Mundus:

Now welcome, Loue-Lust and Lykynge,
For thou hast ben obedyent to my byddynge.
I encreace the in all thynge [A4ʳ]
And mightly I make the a man.
Manhode Myghty shall be thy name.
Bere the prest in euery game
And wayte well that thou suffre no shame
Neyther for londe nor for rente.
Yf ony man wolde wayte the with blame,
Withstonde hym with thy hole entent;
Full sharpely thou bete hym to shame
With doughtynesse of dede.
For of one thynge, Manhode, I warne the:
I am moost of bounte
For seuen kynges sewen me
Bothe by daye and nyght.
One of them is the kynge of Pryde,
The kynge of Enuy doughty in dede,
The kynge of Wrathe that boldely wyll abyde,
For mykyll is his myght.
The kynge of Couetous is the fourte;
The fyfte kynge, he hyght Slouthe;
The kynge of Glotony hath no lolyte
There pouerte is pyght.
Lechery is the seuenth kynge;

All men in hym haue grete delytynge;
Therfore worshyp hym aboue all thynge,
Manhode, with all thy myght.

Manhode:
Yes, syr kynge, without lesynge,
It shall be wrought.
Had I knowynge of the fyrst kynge, without lesynge
Well loyen I mought.

Mundus:
The fyrst kynge hyght Pryde.

Manhode:
A, lorde, with hym fayne wolde I byde. [A4^{V}]

Mundus:
Ye, but woldest thou serue hym truely in euery tyde?

Manhode:
Ye, syr, and therto my trouthe I plyght
That I shall truely Pryde present.
I swere by Saynt Thomas of Kent
To serue hym truely is myn entent
With mayne and all my myght.

Mundus:
Now, Manhode, I wyll araye the newe
In robes ryall ryght of good hewe.
And I praye the pryncypally be trewe
And here I dubbe the a knyght
And haunte alwaye to chyualry.
I gyue the grace and also beaute,
Golde and syluer grete plente
Of the wronge to make the ryght.

Manhode:
Gramercy, Worlde and emperour!
Gramercy, Worlde and gouernoure!
Gramercy, comforte in all coloure!
And now I take my leue; fare well.

Mundus:
Farewell, Manhode, my gentyll knyght!
Farewell, my sone, semely in syght!
I gyue the a swerde & also strength and myght
In batayle boldly to bere the well.

Manhode:
Now I am dubbed a knyght hende.
Wonder wyde shall waxe my fame!
To seke aduentures now wyll I wende
To please the Worlde in gle and game.

Mundus:

Lo, syrs, I am a prynce peryllous yprovyde; [A5r]
I preuyd full peryllous and pethely I pyght.
As a lorde in eche londe I am belouyd.
Myne eyen do shyne as lanterne bryght;
I am a creature comely out of care;
Emperours and kynges they knele to my kne;
Euery man is aferde whan I do on hym stare
For all mery medell erthe maketh mencyon of me.
Yet all is at my hande werke both by downe & by dale,
Bothe the see and the lande and foules that fly.
And I were ones moued, I tell you in tale,
There durst no sterre stere that stondeth in the sky
For I am lorde and leder so that in londe
All boweth to my byddynge bonerly aboute.
Who *that* styreth w*ith* ony stryfe or wayteth me with wro*n*ge
I shall myghtly make hym to stamer & stowpe.
For I am rychest in myne araye:
I haue knyghtes and toures;
I haue ladyes bryghtest in bourys.
Now wyll I fare on these flourys.
Lordynges, haue good daye.

Manhode:

Peas, now peas, ye felowes all aboute,
Peas now, and herken to my sawes!
For I am lorde bothe stalworthy and stowte;
All londes are ledde by my lawes.
Baron was there neuer borne that so well hym bare,
A better ne a bolde nor a bryghter of ble,
For I haue myght & mayne ouer countrees fare
And Manhode Myghty am I named in euery cou*n*tre.
For Salerne and Samers and Ynde the loys,
Caleys, Kente & Cornewayle I haue conquered clene;
Pycardye and Pountes and gentyil Artoys,
Florence, Flaunders and Frau*n*ce & also Gascoyne:
All I haue conquered as a knyght. [A5v]
There is no emperour so kene
That dare me lyghtly tene
For lyues and lymmes I lene,
So mykyll is my myght.
For I haue boldely blode full pyteously dyspylde;
There many hath lefte fyngers & fete both heed & face.
I haue done harme on hedes & knyghtes haue I kyld
And many a lady for my loue hath sayd "Alas!"
Brygaunt Ernys I haue beten to backe & to bonys
And beten also many a grome to grounde.
Brestplates I haue beten as Steuen was w*ith* stonys;
So fell a fyghter in a felde was there neuer yfounde.
To me no man is makyde
For Manhode Myghty, that is my name.
Many a lorde haue I do lame;

Wonder wyde walketh my fame,
And many a kynges crowne haue I crakyd.
I am worthy and wyght, wytty and wyse;
I am ryall arayde to reuen under the ryse,
I am proudely aparelde in purpure and byse.
As golde I glyster in gere.
I am styffe, stronge, stalworthe, and stoute;
I am the ryallest redely that renneth in this rout;
There is no knyght so grysly that I drede nor dout
For I am so doughty dyght ther may no dint me dere.
And *the* kynge of Pryde full prest w*ith* all his proude p*re*sens,
And *the* kynge of Lechery louely his letters hath me sent,
And the kynge of Wrathe full wordely w*ith* all his entent:
They wyll me mayntayne w*ith* mayne & all theyr myght.
The kynge of Couetous and the kynge of Glotony,
The kynge of Slouthe and the kynge of Enuy,
All those sende me theyr leuery.
Where is now so worthy a wight?
A wyght, [A6^{r}]
Ye, as a wyght wytty,
Here in this sete sytte I;
For no loues lette I
Here for to sytte.

Conscyence:

Cryst, as he is crowned kynge,
Saue all this comely company
And graunte you all his dere blessynge
That bonerly bought you on the roode tre.
Now praye you prestly on euery syde
To God omnypotent
To set our enemy sharpely on syde
That is the deuyll and his couent;
And all men to haue a clere knowynge
Of heuen blysse, that hye toure,
Me thynke it is a nessarye thynge
For yonge and olde, bothe ryche and pore
Poore Conscyence for to knowe
For Conscyence Clere it is my name.
Conscyence counseyleth both hye and lowe
And Conscyence comenly bereth grete blame;
Blame,
Ye, and oftentymes set in shame
Wherfore I rede you men, bothe in ernest & in game,
Conscyence that ye knowe.
For I knowe all the mysterys of man;
They be as symple as they can
And in euery company where I come
Conscyence is out cast.
All the worlde dothe Conscyence hate.
Mankynde and Conscyence ben at debate
For yf mankynde myght Conscyence take
My body wolde they brast;

Brast, ye, and warke me moche wo! [A6ᵛ]

Manhode:
Say, how, felowe, who gaue the leue this way to go?
What, wenest thou I dare not come the to?
Say, thou harlot, whyder in hast?

Conscyence:
What? Let me go syr! I knowe you nought.

Manhode:
No, bychyde brothell, thou shalte be taught,
For I am a knyght, and I were sought!
The Worlde hath auaunced me.

Conscyence:
Why, good syr knyght, what is your name?

Manhode:
Manhode Myghty in myrthe and in game.
All powere of Pryde haue I tane;
I am as gentyll as lay on tre.

Conscyence:
Syr, thoughe the Worlde haue you to manhode brought
To mayntayne maner ye were neuer taught
And Conscyence Clere ye knowe ryght nought;
And this longeth to a knyght.

Manhode:
Conscyence? What the deuyll man is he?

Conscyence:
Syr, a techer of the spyrytualete.

Manhode:
Spyrytualyte? What the deuyll may that be?

Conscyence:
Syr, all that be leders in to lyght.

Manhode:
Lyght, ye, but herke felowe, yet lyght fayne wolde I se.

Conscyence:
Wyll ye so, syr knyght? Than do after me.

Manhode: [B1ʳ]
Ye, and it to Prydes pleasynge be,
I wyll take thy techynge.

Conscyence:
Nay, syr beware of Pryde and you do well.

For pryde Lucyfer fell in to hell;
Tyll domysdaye ther shall he dwell
Withouten ony out comynge.
For pryde, syr, is but a vayne glorye.

Manhode:
Peas, thou brothell, and lette those wordes be!
For the Worlde and Pryde hath auaunced me.
To me men lewte full lowe.

Conscyence:
And to beware of Pryde, syr, I wolde counsayll you;
And thynke on Kynge Robert of Cysell:
How he for pryde in grete pouerte fell
For he wolde not Conscyence knowe.

Manhode:
Ye, Conscyence, go forthe thy waye
For I loue Pryde and wyll go gaye.
All thy techynge is not worthe a straye
For Pryde clepe I my kynge.

Conscyence:
Syr, there is no kynge but God alone
That bodely bought vs with payne and passyon
Bycause of mannes soule redempcyon;
In Scrypture thus we fynde.

Manhode:
Saye, Conscyence, syth *thou* woldest haue Pryde fro me,
What sayest thou by the kynge of Lechery?
With all mankynde he must be
And with hym I loue to lynge.

Conscyence:
Nay, Manhode, that may not be.
From Lechery fast you fle [B1ᵛ]
For in combraunce it wyll brynge the
And all that to hym wyll lynde.

Manhode:
Saye, Conscyence, of the kynge of Slouthe.
He hath behyght me mykell trouthe
And I may not forsake hym for ruthe
For with hym I thynke to rest.

Conscyence:
Manhode, in Scrypture thus we fynde:
That Slouthe is a traytour to heuen kynge.
Syr knyght, yf you wyll kepe your kynge
Frome Slouthe clene you cast.

Manhode:

Say, Conscyence, the kynge of Glotonye.
He sayth he wyll not forsake me
And I purpose his saruaunt to be
With mayne and all my myght.

Conscyence:
Thynke, Manhode, on substaunce
And put out Glotonye for combraunce
And kepe with you good gouernaunce
For this longeth to a knyght.

Manhode:
What? Conscyence, frome all my maysters *thou* wolde haue me
But I wyll neuer forsake Enuy
For he is kynge of company
Bothe with more and lasse.

Conscyence:
Nay, Manhode, that may not be.
And ye wyll cherysshe Enuy
God wyll not well pleased be
To comforte you in that case.

Manhode: B2[r]
Ey, ey! From fyue kynges thou hast counseyled me
But from the kynge of Wrathe I wyll neuer fle
For he is in euery dede doughty
For hym dare no man rowte.

Conscyence:
Nay, Manhode, beware of Wrathe,
For it is but superfluyte that cometh and goeth;
Ye, and all men his company hateth,
For ofte thay stonde in doubte.

Manhode:
Fye on the, false flaterynge frere!
Thou shalte rewe the tyme that thou came here!
The deuyll mote set the on a fyre
That euer I with the mete
For thou counseylest me from all gladnes
And wolde me set vnto all sadnes
But or thou brynge me in this madnes
The deuyll breke thy necke!
But, syr frere, euyll mote thou thye!
Frome vi kynges thou hast counseyled me
But that daye shall thou neuer se
To counsayll me frome Couetous.

Conscyence:
No, syr, I wyll not you from Couetous brynge
For Couetous I clepe a kynge.
Syr, couetous in good doynge

Is good in all wyle.
But, syr knyght, wyll ye do after me
And Couetous your kynge shall be?

Manhode:
Ye, syr, my trouthe I plyght to the
That I wyll warke at thy wyll.

Conscyence:
Manhode, wyll ye by this worde stande? [B2^{v}]

Manhode:
Ye, Conscyence here my hande;
I wyll neuer from it fonge,
Neyther loude ne styll.

Conscyence:
Manhode, ye must loue God aboue all thynge;
His name in ydelnes ye may not mynge.
Kepe your holy daye frome worldly doynge.
Your fader and moder worshyppe aye.
Coueyte ye to sle no man,
Ne do no lechery with no woman.
Your neyboures good take not be no waye,
And all false wytnesse ye must denaye.
Neyther ye must not couete no mannes wyfe,
Nor no good that hym belythe.
This couetys shall kepe you out of stryfe.
These ben the commaundementes ten;
Mankynde, and ye these commaundementes kepe
Heuen blysse I you behete
For Crystes commaundementes all full swete
And full necessary to all men.

Manhode:
What, Conscyence, is this thy Couetous?

Conscyence:
Ye, Manhode, in all wyse;
And coueyte to Crystes seruyse,
Bothe to matyns and to masse.
Ye must, Manhode, with all your myght
Mayntayne holy Chyrches ryght
For this longeth to a knyght
Playnly in euery place.

Manhode:
What! Conscyence, sholde I leue all game and gle?

Conscyence:
Nay, Manhode, so mote I thye, B3^{r}
All myrthe in measure is good for the;
But, syr, measure is in all thynge.

Manhode:
Measure, Conscyence? What thynge may measure be?

Conscyence:
Syr, kepe you in charyte
And from all euyll company
For doubte of foly doynge.

Manhode:
Folye? What thynge callest thou folye?

Conscyence:
Syr, it is Pryde, Wrathe, and Enuy;
Slouthe, Couetous, and Glotonye;
Lechery the seuente is;
These seuen synnes I call folye.

Manhode:
What? thou lyest! To this
Seuen the Worlde delyuered me
And sayd they were kynges of grete beaute
And most of mayne and myghtes.
But yet I praye the, syr, tell me,
Maye I not go arayde honestly?

Conscyence:
Yes, Manhode, hardely,
In all maner of degre.

Manhode:
But I must haue sportynge of playe.

Conscyence:
Sykerly, Manhode, I say not naye;
But good gouernaunce kepe bothe nyght and daye
And mayntayne mekenes and all mercy.

Manhode:
All mercy? Conscyence, what may that be? [B3^{v}]

Conscyence:
Syr, all dyscrecyon that God gaue the.

Manhode:
Dyscressyon I knowe not, so mote I the.

Conscyence:
Syr, it is all the wyttes that God hathe you sende.

Manhode:
A! Conscyence, Conscyence now I knowe and se
Thy cunnynge is moche more than myne.

But yet I praye the, syr, tell me
What is moost necessary for man in euery tyme?

Conscyence:

Syr, in euery tyme beware of folye;
Folye is full of false flaterynge.
In what occupacyon that euer ye be
Alwaye or ye begyn thynke on the endynge
For blame.
Now fare well, Manhode, I must wende.

Manhode:

Now fare well, Conscyence, myne owne frende.

Conscyence:

I praye you, Manhode, haue God in mynde
And beware of folye and shame.

Manhode:

Yes, yes, ye, come wynde and rayne,
God let hym neuer come here agayne!
Now he is forwarde, I am ryght fayne
For in faythe, syr, he had nere counsayled me all amys.
A, a! Now I haue bethought me: yf I shall heuen wyn,
Conscyence techynge I must begyn
And clene forsake the kynges of synne
That the Worlde me taught;
And Conscyence seruaunt wyll I be
And beleue, as he hath taught me, [B4r]
Upon one God and persones thre
That made all thynge of nought.
For Conscyence Clere I clepe my kynge
And his knyght in good doynge;
For ryght of reason as I fynde
Conscyence techynge is trewe.
The Worlde is full of boost
And sayth he is of myghtes moost;
All his techynge is not worthe a coost
For Conscyence he dothe refuse.
But yet wyll I hym not forsake
For mankynde he dothe mery make.
Though the Worlde and Conscyence be at debate
Yet the Worlde wyll I not despyse
For bothe in chyrche and in chepynge
And in other places beynge,
The Worlde fyndeth me all thynge
And dothe me grete seruyse.
Now here full prest
I thynke to rest;
Now myrthe is best.

Folye:

What! Hey, how, care awaye!

My name is Folye. I am not gaye!
Is here ony man that wyll saye naye
That renneth in this route?
A, syr, God gyue you good eue.

Manhode:
Stonde vtter, felowe! Where doest *thou* thy curtesy preue?

Folye:
What? I do but clawe myne ars, syr, be your leue.
I praye you, syr, ryue me this cloute.

Manhode:
What? Stonde out, thou sayned shrewe! [B4^{v}]

Folye:
By my faythe, syr, there the cocke crewe,
For I take recorde of this rewe:
My thedome is nere past.

Manhode:
Now, trewely, it may well be so.

Folye:
By God, syr, yet haue I felowes mo,
For in euery countre where I go
Some man his thryfte hath lost.

Manhode:
But herke, felowe, art thou ony craftes man?

Folye:
Ye, syr, I can bynde a syue and tynke a pan,
And therto a coryous bukler player I am.
Aryse, felowe, wyll thou assaye?

Manhode:
Now, truely, syr, I trow thou canst but lytell skyl of playe.

Folye:
Yes, by Cockes bones, that I can!
I wyll neuer fle for no man
That walketh by the waye!

Manhode:
Felowe, thoughe thou haue kunnynge,
I counsayll the leue thy bostynge
For here thou may thy felowe fynde
Whyder thou wylte at longe or shorte.

Folye:
Come, loke and thou darest, aryse and assaye!

Manhode:
Ye, syr, but yet Conscyence byddeth me naye.

Folye:
No, syr, thou darest not, in good faye
For truely thou faylest no false herte! [C1r]

Manhode:
What sayst thou? Haue I a false herte?

Folye:
Ye, syr, in good faye!

Manhode:
Manhode wyll not that I saye naye!
Defende the, Folye, yft you maye
For, in feythe, I purpose to wete what thou art!
How sayste thou now Folye? Hast thou not a touche?

Folye:
No, ywys, but a lytell on my pouche!
On all this meyne I wyll me wouche
That stondeth here aboute!

Manhode:
And I take recorde on all this rewe
Thou hast two touches, thoughe I saye but fewe.

Folye:
Ye, this place is not without a shrewe!
I do you all out of dewe!

Manhode:
But herke, felowe, by thy faythe, where was thou bore?

Folye:
By my faythe, in Englonde haue I dwelled yore
And all myne auncetters me before.
But, syr, in London is my chefe dwellynge.

Manhode:
In London, where, yf a man the sought?

Folye:
Syr, in Holborne I was forthe brought
And with the courtyers I am betaught;
To Westmynster I vsed to wende.

Manhode:
Herke, felowe, why doost thou to Westmynster drawe?

Folye:
For I am a seruaunt of the lawe. [C1v]

Couetous is myne owne felowe;
We twayne plete for the kynge.
And poore men that come from vplande,
We wyll take theyr mater in hande.
Be it ryght or be it wronge
Theyr thryfte with vs shall wende.

Manhode:
Now here, felowe, I praye *the*, whyder wendest *thou* than?

Folye:
By my feyth, syr, in to London I ran
To the tauernes to drynke the wyne
And than to the Innes I toke the waye
And there I was not welcome to the osteler
But I was welcome to the fayre tapester
And to all the housholde I was ryght dere
For I haue dwelled with her many a daye.

Manhode:
Now, I praye *the*, whyder toke *thou* than the waye?

Folye:
In feythe, syr, ouer London Brydge I ran
And the streyght waye to the stewes I came
And toke lodgynge for a nyght.
And there I founde my brother Lechery.
There men and women dyde folye
And euery man made of me as worthy
As thoughe I hadde ben a knyght.

Manhode:
I praye the, yet tell me mo of thyne aduentures.

Folye:
In feythe, euen streyght to all the freres
And with them I dwelled many yeres
And they crowned Folye a kynge.

Manhode:
I praye the, felowe, whyder wendest thou tho? C2[r]

Folye:
Syr, all Englande to and fro
In to abbeys and in to nonneryes also
And alwaye Folye dothe felowes fynde.

Manhode:
Now herke, felowe, I praye the, tell me thy name.

Folye:
Iwys, I hyght bothe Folye and Shame.

Manhode:

A ha! thou arte he that Conscyence dyd blame
Whan he me taught!
I praye the, Folye, go hens and folowe not me!

Folye:

Yes, good syr, let me your seruaunt be.

Manhode:

Naye, so mote I thye,
For than a shrewe had I caught!

Folye:

Why, good syr, what is your name?

Manhode:

Manhode Myghty that bereth no blame.

Folye:

By *the* roode, and Manhode mystereth in euery game
Somdele to cherysshe Folye
For Folye is felowe with the Worlde,
And gretely beloued with many a lorde.
And yf ye put me out of your warde,
The Worlde ryght wroth wyll be.

Manhode:

Ye, syr, yet had I leuer the Worlde be wrath
Than lese the cunnynge that Conscyence me gave.

Folye:

A cukowe for Conscyence! He is but a dawe.
He can not elles but preche. [C2ᵛ]

Manhode:

Ye, I praye the, leue thy lewde clatерynge
For Conscyence is a counseler for a kynge.

Folye:

I wolde not gyue a strawe for his techynge;
He dooth but make men wrothe.
But wottest thou what I saye, man?
By that ylke trouthe that God me gaue,
Had I that bychyde Conscyence in this place,
I sholde so hete hym with my staffe
That all his stownes sholde stynke!

Manhode:

I praye the, Folye, go hens and folowe not me.

Folye:

Yes, syr, so mote I thye,
Your seruaunt wyll I be;

I axe but mete and drynke.

Manhode:

Peace, man, I may not haue the for thy name
For thou sayst thy name is bothe Folye and Shame.

Folye:

Syr, here in this cloute I knyt Shame
And clype me but propre Folye.

Manhode:

Ye, Folye, wyll thou be my trewe seruaunt?

Folye:

Ye, syr Manhode, here my hande.

Manhode:

Now let vs drynke at this comnaunt
For that is curtesy.

Folye:

Mary, mayster, ye shall haue in hast.
A ha, syrs, let the catte wyncke
For all ye wote not what I thynke! C3r
I shall drawe hym suche a draught of drynke
That Conscyence he shall awaye cast!
Haue, mayster, and drynke well
And let vs make reuell, reuell!
For I swere by the Chyrche of Saynt Myghell
I wolde we were at stewes!
For there is nothynge but reuell route
And we were there, I had no doubte
I sholde be knowen all aboute
Where Conscyence they wolde refuse.

Manhode:

Peas, Folye, my fayre frende
For by Cryste I wolde not *that* Conscyence sholde me here fynde.

Folye:

Tusshe, mayster, therof speke no thynge
For Conscyence cometh no tyme here.

Manhode:

Peace, Folye! There is no man that knoweth me?

Folye:

Syr, here my trouthe I plyght to the;
And thou wylte go thyder with me,
For knowlege haue thou no care.

Manhode:

Pease! But it is hens a grete waye?

Folye:

Parde, syr, we may be there on a daye.
Ye and we shall be ryght welcome, I dare well saye,
In Estchepe for to dyne;
And than we wyll with Lombardes at passage playe
And at the Popes Heed swete wyne assaye.
We shall be lodged well a fyne.

Manhode:

What sayest thou, Folye? Is this the best?

Folye:

Syr, all this is manhode, well thou knowest. [C3^{v}]

Manhode:

Now, Foly, go we hens in hast.
But fayne wolde I chaunge my name
For well I wote, yf Conscyence mete me in this tyde,
Ryght well I wote he wolde me chyde.

Folye:

Syr, for fere of you his face he shall hyde;
I shall clepe you Shame.

Manhode:

Now gramercy, Folye, my felowe in fere.
Go we hens; tary no lenger here.
Tyll we be gone me thynke it seuen yere;
I haue golde and good to spende.

Folye:

A ha, mayster, that is good chere!
And or it be passed halfe a yere,
I shall the shere ryght a lewde frere
And hyther agayne the sende.

Manhode:

Folye, go before and teche me the waye.

Folye:

Come after, Shame, I the praye
And Conscyence Clere ye cast awaye.
Lo, syrs, this Folye techeth aye;
For where Conscyence cometh with his cunnynge
Yet Folye full fetely shall make hym blynde.
Folye before and Shame behynde;
Lo, syrs, thus fareth the worlde alwaye.

Manhode:

Now I wyll folowe Folye, for Folye is my man.
Ye, Folye is my felowe and hath gyuen me a name.
Conscyence called me Manhode; Folye calleth me Shame.

Folye wyll me lede to London to lerne reuell; C4[r]
Ye, and Conscyence is but a flatterynge brothell
For euer he is carpynge of care!
The Worlde and Folye counseylleth me to all gladnes;
Ye, and Conscyence counseylleth me to all sadnes.
Ye, to moche sadnes myght brynge me in to madnes!
& now haue good daye, syrs; to London to seke Folye wyll I fare.

Conscyence:
Saye, Manhode, frende, whyder wyll ye go?

Manhode:
Nay, syr, in faythe, my name is not so.
Why, frere, what the deuyll hast thou to do
Whyder I go or abyde?

Conscyence:
Yes, syr, I wyll counsell you for the best.

Manhode:
I wyll none of thy counsell, so haue I rest!
I wyll go whyder my lest
For thou canst nought elles but chyde.

Conscyence:
Lo, syrs, a grete ensample you may se:
The freylnes of mankynde,
How ofte he falleth in folye
Throughe temptacyon of the fende;
For whan the fende and the flesshe be at one assent
Than Conscyence Clere is clene out cast.
Men thynke not on the grete lugement
That the sely soule shall haue at the last;
But wolde God all men wolde haue in mynde
Of the grete daye of dome,
How he shall gyue a grete rekenynge
Of euyll dedes that he hathe done.
But, nedeles, syth it is so
That Manhode is forthe with Folye wende,
To feche Perseueraunce now wyll I go [C4[v]]
With the grace of God omnypotent.
His counseylles ben in fere.
Perseueraunce counsell is moost dere.
Nexte to hym is Conscyence Clere
From synnynge.
Now in to this presence to Cryst I praye
To spede me well in my lournaye.
Fare well lordynges, and haue good daye;
To seke Perseueraunce wyll I wende.

Perseueraunce:
Now, Cryst, our comely creature, clerer th*an* crystal clene,
That craftly made euery creature by good recreacyon,

Saue all this company that is gathered here bydene
And let all your soules in to good saluacyon.
Now, good God, *that* is moost wysest and welde of wyttes,
This company counsell, comforte, and glad
And saue all this symylytude that semely here syttes.
Now, good God, for His mercy that all men made,
Now, Mary, moder mekest that I mene,
Shelde all this company from euyll Inuersacyon
And saue you from our enemy, as she is bryght & clene,
And at *the* last day of dome delyuer you fr*om* euerlastynge dampnac*yo*n.
Syrs, Perseueraunce is my name,
Conscyence borne broder is.
He sente me hyder mankynde to endoctryne,
That they sholde to no vyces enclyne
For ofte mankynde is gouerned amys
And throughe foly mankynde is set in shame.
Therfore in this presens to Cryst I praye
Or that I hens wende awaye
Some good worde that I may saye
To borowe mannes soule from blame.

Age:

Alas, alas, that me is wo! [C5ʳ]
My lyfe, my lykynge, I haue forlorne.
My rentes, my rychesse, it is all ygo;
Alas, the daye that I was borne!
For I was borne Manhode most of myght,
Styffe, stronge, both stalworthy and stoute.
The Worlde full worthely hath made me knyght.
All bowed to my byddynge bonerly aboute.
Than Conscyence Clere, comely and kynde,
Mekely he met me; in sete there I sate.
He lerned me a lesson of his techynge
And the vij deedly synnes full lothely he dyde hate:
Pryde, Wrathe, and Enuy and Couetous in kynde;
The Worlde all these synnes delyuered me vntyll.
Slouthe, Couetous, & Lechery *that* is full of false flaterynge;
All these Conscyence reproued both lowde and styll.
To Conscyence I helde vp my hande
To kepe Crystes commaundementes.
He warned me of Folye, *that* traytour, & bade me beware
And thus he went his waye.
But I haue falsly me forsworne;
Alas, the daye that I was borne!
For body and soule I haue forlorne;
I clynge as a clode in claye.
In London many a daye
At the passage I wolde playe;
I thought to borowe and neuer paye.
Than was I sought and set in stockes;
In Newgate I laye vnder lockes;
If I sayd ought I caught many knockes.
Alas, where was Manhode tho?

Alas, my lewdenes hath me lost!
Where is my body so proude and prest?
I coughe and rought; my body wyll brest, [C5v]
Age doth folowe me so.
I stare and stacker as I stonde.
I grone glysly vpon the grounde.
Alas, Dethe, why lettest thou me lyue so longe?
I wander as a wyght in wo
And care
For I haue done yll.
Now wende I wyll
My selfe to spyll;
I care not whyder nor where!

Perseueraunce:
Well ymet syr, well ymet, and whyder awaye?

Age:
Why, good syr, wherby do ye saye?

Perseueraunce:
Tell me, syr, I you praye,
And I with you wyll wende.

Age:
Why, good syr, what is your name?

Perseueraunce:
Forsothe, syr, Perseueraunce the same.

Age:
Syr, ye are Conscyence brother that me dyd blame;
I may not with you lynge.

Perseueraunce:
Yes, yes, Manhode, my frende in fere.

Age:
Nay, syr, my name is in another maner
For Folye his owne selfe was here
And hath clepyd me Shame.

Perseueraunce:
Shame?
Nay, Manhode, let hym go,
Folye and his felowes also [C6r]
For they wolde the brynge in to care and wo,
And all that wyll folowe his game.

Age:
Ye, game who so game!
Folye hath gyuen me a name,
So where euer I go

He clypped me Shame.
Now Manhode is gone;
Folye hath folowed me so.
Whan I fyrst from my moder cam
The Worlde made me a man
And fast in ryches I ran
Tyll I was dubbed a knyght.
And than I met with Conscyence Clere,
And he me set in suche manere;
Me thought his techynge was full dere,
Bothe by daye and nyght.
And than Folye met me
And sharpely he beset me
And from Conscyence he fet me;
He wolde not fro me go.
Many a daye he keped me
And to all folkes he cleped me
Fro Shame
And vnto all synnes he set me.
Alas, that me is wo,
For I haue falsely me forsworne!
Alas, that I was borne!
Body and soule I am but lorne;
Me lyketh neyther gle nor game.

Perseueraunce:

Nay, nay, Manhode, saye not so.
Be ware of Wanhode, for he is a fo.
A newe name I shall gyue you to: [C6ᵛ]
I clepe you Repentaunce
For and you here repente your synne
Ye are possyble heuen to wynne.
But with grete contrycyon ye must begynne
And take you to abstynence.
For thoughe a man had do alone
The deedly synnes euerychone,
And he with contrycyon make his mone
To Cryst our heuen kynge,
God is also gladde of hym
As of the creature that neuer dyde syn.

Age:

Now, good syr, how shoide I contrycyon begyn?

Perseueraunce:

Syr, in shryfte of mouthe without baryenge,
And another ensample I shall shewe you to:
Thynke on Peter and Poule and other mo,
Thomas, Iames, and Iohan also,
And also Mary Maudeleyn.
For Poule dyde Crystes people grete vylany
And Peter at the passyon forsoke Cryst thryes
And Maudelayne lyued longe in lechery

And Saynt Thomas byleued not in the resurreccyon.
And yet these to Cryst are derlynges dere
And now be sayntes in heuen clere.
And, therfore, thoughe ye haue trespased here
I hope ye be sory for your synne.

Age:

Ye, Perseueraunce, I you plyght,
I am sory for my synne bothe daye and nyght.
I wolde fayne lerne with all my myght
How I sholde heuen wynne.

Perseueraunce:

So to wynne heuen v nessarye thynges there ben [C7r]
That must be knowen to all mankynde:
The v wyttes doth begynne,
Syr, bodely and sprytually.

Age:

Of the v wyttes I wolde haue knowynge.

Perseueraunce:

Forsoth, syr, herynge, seynge, and smellynge;
The remenaunte tastynge and felynge;
These ben the v wyttes bodely;
And, syr, other v wyttes there ben.

Age:

Syr Perseueraunce, I knowe not them.

Perseueraunce:

Now, Repentaunce, I shall you ken.
They are the power of the soule:
Clere in mynde, there is one,
Imagynacyon, and al reason,
Understondynge, and compassyon;
These belonge vnto Perseueraunce.

Age:

Gramercy, Perseueraunce, for your trewe techynge.
But, good syr, is there ony more behynde
That is necessary to all mankynde
Frely for to knowe?

Perseueraunce:

Ye, Repentaunce, more there be
That euery man must on byleue:
The xij artycles of the fayth
That mankynde must on trowe.
The fyrst: that God is in one substaunce
And also that God is in thre persones,
Begynnynge and endynge without varyaunce,
And all this worlde made of nought.

The seconde: that the Sone of God sykerly [C7v]
Toke flesshe and blode of the Vyrgyn Mary
Without touchynge of mannes flesshe companye.
This must be in euery mannes thought.
The thyrde: that that same God Sone
Borne of that holy vyrgyn
And she after his byrthe mayden as she was beforne
And clerer in all kynde.
Also the fourthe: that same Cryst, God and man,
He suffred payne and passyon
Bycause of mannes soule redempcyon
And on a crosse dyde hynge.
The fyfte artycle I shall you tell:
Than the spyryte of Godhed went to hell
And bought out the soules that there dyde dwell
By the power of his owne myght.
The vi artycle I shall you saye:
Cryst rose upon the thyrde daye,
Very God and man, withouten naye,
That all shall deme and dyght.
He sent mannes soule in to heuen,
Alofte all the aungelles euerychone;
There is the Fader, the Sone, and *the* sothfast Holy Goost.
The eyght artycle we must beleue on:
That same God shall come downe
And deme mannes soule at the daye of dome
And on mercy than must we trust.
The ix artycle, withouten stryfe:
Euery man, mayden, and wyfe
And all the bodyes that euer bare lyfe,
And at the daye of dome body and soule shall pere.
Truely the x artycle is
All they that hath kepyd Goddes seruyce,
They shall be crowned in heuen blysse [C8r]
As Crystes seruauntes, to hym full dere.
The xi artycle, the sothe to sayne:
All that hath falsely to God gayded them,
They shall be put in to hell payne;
There shall be no synne couerynge.
Syr, after the xij we must wyrche
And byleue in all the sacramentes of holy Chyrche,
That they ben necessary to both last and fyrste
To all maner of mankynde.
Syr, ye must also here & knowe *the* commau*n*deme*n*tes x.
Lo, syr, this is your beleue and all men.
Do after it and ye shall heuen wyn
Without doubte I knowe.

Age:

Gramercy, Perseueraunce, for your trewe techynge
For in the spyryte of my soule wyll I fynde
That it is necessary to all mankynde
Truely for to knowe.

Now, syrs, take all ensample by me
How I was borne in symple degre.
The Worlde ryall receyed me
And dubbed me a knyght.
Than Conscyence met me;
So after hym came Folye;
Folye falsely deceyued me;
Than Shame my name hyght.

Perseueraunce:

Ye, and now is your name Repentaunce
Throughe the grace of God almyght
And, therfore, without ony dystaunce,
I take my leue of kynge and knyght
And I praye to Ihesu whiche as made us all
Couer you with his mantell perpetuall. Amen.

Here endeth the Interlude of Mundus & Infans.
Imprynted at London in Fletestrete at the sygne of *the*
Sonne by me Wynkyn de worde. The yere of our Lorde
MCCCCC and xxij. The xuij daye of Iuly.
[woodcut: McKerrow no. 20]

Dramaturgical Introduction

Most of the scant critical attention *Mundus et Infans* has received centers on dramaturgy. David Bevington devotes a significant portion of his *From Mankind to Marlowe* to a consideration of the structure of this interlude and how its dramaturgical elements impact upon that structure. Chamberlin also focuses on staging and related issues in the introduction to his edition of the playtext. Richard Southern sets aside a portion of the first chapter of his *Staging of Plays Before Shakespeare* for a discussion of the play. Lester's *Three Late Medieval Morality Plays* has a separate section of the Introduction to *Mundus et Infans* to address dramaturgical questions. In spite of a relative poverty of critical study committed to this play, such questions have been addressed.

The problem lies in the fact that dramaturgical questions surrounding *Mundus et Infans* have been addressed in a very definite fashion that seeks either to firmly establish Tudor dramatic practice, an impossible task at best, or to establish one directorial version of the play with little regard for other possibilities. Each of the scholars mentioned has an answer to the dramaturgical queries that negates all other answers. Bevington, for example, uses line 235, "Now wyll I fare on these flourys," to establish that "*Mundus et Infans* was intended for acting on the green" (51). His "definite" answer fails to take into account Ian Lancashire's sensible suggestion that "flourys" could mean not only "flowers" but also "floors" (Lancashire, 96). One answer blinds Bevington from seeing another that is at least as obvious. Southern avoids trying to establish dramatic practice and instead presents his readers with what amount to notes on direction. He asserts, for instance, that Perseueraunce steps forward from a crowd at line 806 to comfort Age (142). This not only reads an action into the playtext that is not directly indicated in the 1522 quarto but also locates a standing crowd where there is no proof of one. Neither of these respected authorities consider other options.

This edition seeks to avoid providing such answers. A more fruitful approach to the complex questions of dramaturgy in *Mundus et Infans* lies in marking the ambiguities rather than attempting to efface them. Peter Meredith, in his "Stage Directions and the Editing of Early English Drama," supports such an approach, making a petition on behalf of editors: "that they [editors] may be allowed the space to discuss their stage directions fully, and the autonomy to refuse to mix the pure ore of original stage directions with the dross of modern editions" (90). It is this statement that provides the basis for my decision not to intervene in the body of the text with dramaturgical additions. There are no stage directions, entrances, exits, or other interruptions in the play as printed in the 1522 quarto, and there is none in this edition. Rather, dramaturgical issues are addressed in the notes that follow. This method leaves the text of the play in a form that is arguably more reflective of a Tudor stagecraft than what any modern interventionist edition could provide. *Mundus et Infans* has its dramaturgy written into its structure; my hope is simply to clarify what I can, without imposing any directorial decisions upon that structure. Thus, readers and directors can refer to the discussion of issues such as naming, gesture, props, costumes, staging, doubling and metre, here and in the notes that follow for an examination and questioning of what they find in the text itself.

Naming

Naming is always an important issue in personification allegory, and has dramaturgical implications in this play. The central character--Infans--progresses from infancy through youth and adulthood to old age, and acquires a different name for each of these stages. This change of names is central to the allegorical aim of the playtext to present a universalized (and conventionally male) Mankind figure in each phase of his life and to represent that abstract concept of life as a concrete particularization that the audience can identify both as an individual and as themselves. Natalie Crohn Schmitt has summarized this complex connection in her discussion of allegory and *Mundus et Infans*:

> while we, in our scientific rationalism, distinguish abruptly between 'mankind in general' and '*a* man,' this distinction was not central in medieval times when the person as perceiver was understood to interpenetrate with that which was perceived. (311-12)

Consequently, each member of the audience, regardless of age, is meant to "interpenetrate" with Infans as he passes through various manifestations of maturity and character. The full impact of the allegory depends upon the ability of the audience to recognize that Infans is a more mature and successively changing person who nevertheless represents them in each of the phases of his life. Naming constitutes an important illustration of these phases. Spectators know that Wanton is an allegorical particularization of the abstract concept of wantonness that delineates not only a specific wanton child, but also the idea itself of childhood, reflected in their own childhood persona when the actor onstage proclaims "A ha! Wanton is my name" (l. 76). The intricate interpenetration of all of three of these modes of perception with the perceiver is expressed in the dramaturgical structure of the lines themselves.

However, Schmitt's dictum about the distinction between abstractions and particularizations not being central for the medieval mind does not hold for *Mundus et Infans*. Rather, the play seems to stress the distinction to the point that the audience cannot help being aware of it. An example from the text of the play makes this clear:

Conscyence:

> Nay, Manhode, beware of Wrathe
> For it is but superfluyte that cometh and goeth;
> Ye, and all men his company hateth
> For ofte thay stonde in doubte. (ll. 396-99)

The "it" of line 397--as opposed to "he" in the next line--is the key to the distinction. Conscyence is explaining to Manhode, and to the audience as well, the boundaries between Wrathe the personification and wrath the abstraction. Manhode may take a warning to avoid Wrathe the unseen character but he, with the audience, is also informed that this

thing called wrath is a "superfluyte" that is to be avoided in life. I have capitalized "Wrathe" in these lines and other names elsewhere in the text in order to make this distinction clear for the reader, but the distinction also comes out vividly in the dramaturgy of the performable play. Metrical stress and hence vocal emphasis on "it" would make the boundary between Wrathe and wrath readily apparent. The same may be said of the distinctions raised in such lines as 348-51 (the discussion of Pryde/pride), 364-67 (Lechery/lechery), and 412-417 (Couetous/covetousness). It is what the actors do vocally onstage with these distinctions that brings out the full import of allegory in *Mundus et Infans*.

Gesture

Although there are no stage directions in the 1522 quarto, there are indications in the text that point to how the play is to be performed. One of the main indicators is to be found in language that demands accompaniment by gesture. The actors are effectively directed by the lines in *Mundus et Infans*, in much the same manner that has been analyzed in regard to plays from the York cycle (Epp) and Shakespeare (Slater). For instance, when Mundus states, "Now, Manhode, I wyll araye the newe/In robes ryall" (ll. 196-97), he must do so in order for the line to make any sense. Moreover, despite the use of the future tense ("wyll araye"), he must indeed do this "Now" since his statement at line 199 again demands an accompanying and clearly subsequent gesture: "And here I dubbe the a knyght." An actor delivering the line would find it difficult if not impossible to avoid the stated gesture. Gesture-indicating language of this order occurs throughout the playtext, and these examples are but two of many. The structure of the action is outlined in the language of this play, and an actor need only read with comprehension to grasp that structure.

Properties

The discussion of gesture-indicating language gives rise to another related issue, namely, that of properties. Mundus' assertion at line 22 makes mention of a seat or throne: "Lo, here I sette semely in se" (mod. "Lo, here I sit seemly in a seat"). This is an obvious instance of language that indicates gesture; the actor playing Mundus would be embarrassingly at odds with the text were he to deliver such a line while standing. This is a clear indication that some kind of chair is required for the production of the play. The dubbing ceremony at line 199, quoted above, demands that a sword be present. These examples are not only significant in that they vividly illustrate the use of props; they also fit an overall pattern of dramatic economy with respect to the material needs of this play. In short, few props are called for in *Mundus et Infans*, and the ones that are required are simple and were likely easy to obtain. The following list comprises the prop requirements for the dramatic representation of the text. Line numbers where the props are referred to are included.

seat (ll. 22, 285, 772)

tops (3) (ll. 78, 93, 94)

stick (l. 80)

whistle made of willow (l. 106)

sword (l. 199)

money ("golde and syluer") (l. 202)

letters (l. 276)

cloth (ll. 528, 641)

bucklers (2) (l. 539)

staff (l. 633)

cups (l. 652)

Nothing more is needed. The only props that are not directly indicated are the bucklers, but Folye calls himself a "coryous bukler player" at line 539 and he and Manhode are fighting a few lines later at lines 555-59. It is thus likely that both men are possessed

of the small shields, or the equivalent (see note 538 below for a discussion of the possibility that Folye is using a pan). A sword for Folye is not mentioned, and since he is a Fool figure it is not unreasonable to suggest that the staff mentioned at line 633 is a foolstick, a stock possession of such characters throughout the time period, and that he fights Manhode with such a weapon. Clifford Davidson notes the prevalence of such sticks in the visual art of the day (65). This suggestion also agrees with portrayals of Vice figures, another category that Folye belongs to, as having a wooden sword or "dagger of lath" as Falstaff refers to it in *I Henry IV* (II, iv, 128). The use of the staff in this manner cannot be established with absolute certainty, but in the absence of any direct evidence of a second sword it seems to be a likely choice for a weapon. This possibility would likely account for MacCracken's reading of the fight at lines 555-59 as "staff-play" (493) rather than as a sword and buckler skirmish. All other editors who mention the lines, namely Chamberlin, Schell and Shuchter, and Lester, assume that swords are used, and none of them rebut MacCracken's perceptively wrong-headed reading of the prop requirements. To be sure, there is no sign of a staff for Manhode anywhere in the lines that would allow him to engage in the "staff-play" MacCracken imagines; however, as outlined above, there is no evidence of Folye possessing a sword while Manhode certainly has one (see l. 210 and note). Both MacCracken and the editors have missed the probability that Manhode wields a sword while the soon beaten Folye defends himself with wood. The play presents no other obstacles to acquiring a basic idea of the necessary properties; the question of the actual appearance of the staff is the only one for which a definite answer cannot be provided by the text itself.

Costumes

The issue of costuming is of particular importance to an understanding of the dramaturgy and, indeed, the allegory of *Mundus et Infans*. Clothing defines the personified abstractions that each of the characters in the play represents. Mundus, for

example, cannot just claim to be "ruler of realmes" (l. 3) and "kynge" (l. 4); he must look the part as well. The 1522 quarto opens with a woodcut (Hodnett no. 336) showing a crowned king seated on a covered throne. He wears a full-length robe lined with fur or "ermynnyde wythin" as the opening stage direction of *Wisdom* describes the costume of a similar character (Coldewey, 71). He also holds an orb and scepter just as his counterpart in *Wisdom* does: "in hys leyfte honde a balle of golde wyth a cros theruppon and in hys ryght honde a regall schepter" (71). The correspondence between the woodcut and this stage direction from an earlier play could suggest that such costuming was standard for depicting kings, and that Mundus might have appeared very like the woodcut when the play was originally staged. It would be difficult for an audience to fail to perceive the allegorical distinctions implied by the sight of an actor thus dressed; Mundus is the world, all of the necessities, attractions, and pressures that weigh on and rule the lives of all human beings, be they characters in a play or an audience watching that play, and also the Worlde, a richly dressed and ranting king. Costuming has the same effect for Infans in all of his various manifestations. The "poore and naked" child, who, incidentally, could be wearing a white leather suit as Adam and Eve do in the Chester *Creation* play (Happé, 62) or a breech-cloth as Chamberlin suggests (197n), is transformed into Wanton upon the receipt of some "garmentes gaye" (l. 67) from Mundus. The same ritual is implied at line 134 when the newly named Loue-Lust-Lykynge speaks of himself as "proudely apperelde in garmentes gaye," and definitely enacted at lines 196-97 when Manhode receives "robes ryall ryght of good hewe." It is, of course, impossible to establish exactly what these "robes ryall" looked like when *Mundus et Infans* was first performed, but they are described as "ryall" (mod. "royal") and thus kingly. Manhode also tells the audience that he is "proudely aparelde in purpure and byse" (l. 269)--namely, crimson and blue-gray, royal colors denoting kingship--and that his clothes glitter "as golde" (l. 270). The text provides clues to the costuming that would have to be picked up on by actors performing the play. One can

assume with some assurance that Manhode was wearing something "purpure and byse" when the actor playing his part delivered line 270. The meaning of his character as an abstraction and as a personification demands it. The play also seems to offer an apology for rich clothing and those who wear it; when Manhode, at line 466, asks Conscyence "Maye I not go arayde honestly?" Conscyence replies "Yes, Manhode, hardely,/In all maner of degre" (ll. 467-68). "Purpure and byse" are apparently fine if it belongs to one's station to wear such colors. What the text doesn't tell us directly is whether these "robes ryall" are actually those of Mundus himself (who vanishes from the play shortly thereafter), effecting a visual transformation of Manhode not simply into a worldly adult but into the Worlde itself (see below note 196). Still, this attention to fashion is a further indication that costuming in this play is a dramaturgical element with significance to the play as a whole. Clothing is a text to be read in any performance of *Mundus et Infans*.

Staging

Reading the original staging venue or layout of this play, however, is another matter. There is only one direct clue as to auspices in the text and it comes from the mouth of Mundus during his bombastic opening speech at line 12: "Myselfe semely in sale I sende with you to be" (mod. "Myself seemly in hall I send with you to be"). Wanton also mentions having served the Worlde "in hall & in boure" (l. 121) but this could refer to the seven years that have passed by this point in the play and not to the immediate surroundings. Only Mundus' statement can be undeniably ascribed to the present tense. One direct reference to a hall does not, of course, make the matter definite, but it does suggest that *Mundus et Infans* might have been originally performed in a Tudor hall. This is the opinion of critics such as Southern who establishes the play as belonging to a hall and then inexplicably tries to find out whether or not the audience was arranged in a round on the model of *The Castle of Perseverance*--a massive outdoor

play(127). There is absolutely no evidence in the text to support such a possibility, and, indeed, a lack of evidence anywhere concerning "in-round" staging indoors at all. Chamberlin assumes the play is meant to be performed in a hall and goes further to assert that the entirety of the performance took place on the hall floor against the screen. This assessment supports a reading of line 235, "flourys," as "floors" (Lancashire, 96) rather than "flowers" as Bevington proposes. Mundus could very well be referring to the performance space he is standing in when he delivers this line. The case for an original performance someplace in a hall is a strong one.

This hall must have been connected with or somewhere close to London, as the references to that city at lines 569, 570, 571, 573, 574, 583, and 591 would be lost on an audience that did not know England's major center to a certain extent. A provincial audience probably would have heard of London Bridge (l. 591) and Westminster (ll. 573-74), but it is less likely that they would comprehend the references to Holborne (l. 571) and Eastcheap (l. 671), or to playing "at passage" (a dice game) with "Lombardes" at the very specific Pope's Head Tavern (ll. 672-73), a real establishment of the period that was near the area where Lombard money-lenders (l. 672) did business (Lester, 143n). Thus, if actors did tour widely with the play they would have had to be aware of the fact that many of the references to places may have been lost on the audience. Specific auspices are more conceivable, and Ian Lancashire has rendered those auspices very specific indeed in his important article on "Auspices of the *World and the Child*." First, he too assigns the general auspices of the play to a hall and elaborates upon that assignment by suggesting that it was performed after dark (96), that a banquet was in progress and that the wine service had been reached, and that Mundus' seat was placed upon the dais at the end opposite the screens (97). Second, he connects Folye and Couetous to two crooked lawyer-administrators of Henry VII's reign, William Empson and Edmund Dudley (98), and then uses this information to assign the play to the Ampthill, Bedfordshire hall of one Richard Grey, Earl of Kent, a man particularly

wronged by Empson and Dudley (100). He cites the reference to St. Stephen at line 260 as evidence that the play was performed during the Christmas season, the usual time for interlude performances (97). Finally, he establishes the date for this performance as falling somewhere between the height of the power of Empson and Dudley in 1506 and the death of Henry VII on April 22, 1509 "when the two were arrested" (99). These auspices are perhaps too specific to be accepted wholesale when there is no textual or extant extra-textual evidence to directly support them. Particularly important to my purposes here, the assertion as to the use of a supposed dais as a performance space begs questions about where the audience viewed the original performance from (see note 1 below). However, Lancashire makes a good case for the general auspices of the play with references to the playtext itself. These references will be discussed in the notes that follow. It is enough to say that Lancashire's findings are certainly plausible.

Doubling

It may be argued that it is the doubling pattern of *Mundus et Infans* that has garnered the most interest since the publishing of Bevington's *From Mankind to Marlowe*. Bevington correctly notes that the whole play can be performed by just two players and that, indeed, the play seems to be structured to accommodate such a doubling scheme (51). The play has five roles--counting all five versions of the single Mankind figure as one role--and a doubling scheme that uses only two players would divide these parts as follows:

Player 1	**Player 2**
Mundus	Infans/Wanton/Loue-Lust-Lykynge/
Conscyence	Manhode/Age
Folye	
Perseueraunce	

This division of roles is evidenced by the fact that one character generally has a long speech to deliver after another character departs, before a new character arrives. This is the case at line 237 where Manhode goes on for fifty lines ostensibly to allow the other player to change out of his costume for Mundus and into his friar's robes for Conscyence. The same thing happens again at line 490 where Conscyence leaves in order to change for Folye, yet again when the same actor departs to change back into Conscyence at line 698, and one last time when Perseueraunce delivers a speech at line 741 so Manhode can change into Age. Only one actor seems to be onstage in each of these cases; such a structure strongly signals a doubling scheme that requires only two players to perform the play. This scheme leaves the stage bare at line 740 when Conscyence goes off and then comes back on as Perseueraunce, but this does not disprove the existence of a two actor pattern. Rather, Perseueraunce seems to acknowledge the fact that the audience has just seen him as Conscyence and that due to time restrictions he hasn't been able to effect much of a costume change when he says at line 754 that he is Conscyence's "borne broder" (mod. "born brother"). He looks just like Conscyence because he is Conscyence, or, strictly speaking, the actor who plays Conscyence. Thus, it seems very likely that the original performance of this play required no more than two accomplished actors. No other extant play of the period calls for so few performers or is structured so well to accommodate such a small troupe, and this is arguably one of the reasons that Bevington sees *Mundus et Infans* as an important example of "the effects of troupe composition upon the structure" of Tudor drama in general (124). While the exact "troupe composition" connected to this play cannot be absolutely determined, the text does not require more than two actors. Given the dramaturgical economy the play displays in other requirements such as props, this is perhaps all the evidence needed.

Metre

The last topic for discussion may not seem, at first sight, to be a dramaturgical issue at all. The complex and sometimes baffling versification of *Mundus et Infans* would appear to be a critical problem. Indeed, it is a critical problem that few have wanted to deal with. Bernard calls the verse forms of the playtext "manifold and crude" and says that "the whole drama is a farrago of alliterative verse to which bringing order is difficult" (23). Chamberlin claims that "there is simply no discernible pattern" (77), and Lester complains that "[t]he stanza-patterns of *Mundus et Infans* are difficult to make sense of" (xxxii), and that they show a "lack of concern" (xxxiii). Schell and Shuchter praise the variation of versification according to character in the play (167-68) but offer no examples and never mention metre afterwards. Only one scholar, G. C. Britton in his "Language and Character in Some Late Medieval Plays," really grapples with the issue and offers analysis that does not presuppose the play to be random and amateurish. He points out, for example, that the alliteration found in Mundus' opening speech is reminiscent of the Tyrant figure such as Herod in cycle drama (2). The *abab* rhyme scheme of these lines helps to create this effect; this cross-rhyme forms a significant and memorable portion of the metres in which the N-town Herod and York Pilate deliver their lines. The lines seem more like an acknowledgment of tradition on the part of the dramatist than a careless and random expedient. Mundus is characterized by the echoes his speech produces in the minds of the audience, and much like his costume, the rhyme scheme and alliteration contextualize this king as a particular tyrant and as a type of Tyrant that the audience has seen--and heard--before. Infans continues the alternate rhyme when he begins to speak but has neither the heavy alliteration nor the rhetorical bombast of Mundus. He is impressionable, necessarily connected to the Worlde/world, but ignorant of the niceties of vice. However, as soon as Infans is renamed Wanton the metre of his lines changes to rime couée, a verse form that Bernard associates with Vice figures (207) although he attaches no significance to it in his metrical analysis of the play. Wanton is a brat, and the metre of his lines confirm it.

Manhode echoes Mundus at lines 237-63 where the highly alliterative alternate rhyme of the Tyrant figure recurs. On the other hand, both Conscyence at lines 717-32 and Perseueraunce at 741-52 speak in quatrains that impart a tone of gravity to their words insofar as they are audibly different from words spoken in rime couée. I would not deny that the versification is complex and occasionally inconsistent in *Mundus et Infans*; even a quick scan of the rhyme schemes of the play makes such a denial impossible. Nevertheless, metre is important because it does contextualize the characters in the minds of the audience and its use does not appear to be random.

The notes that follow discuss all of the dramaturgical issues mentioned above in relation to specific points in the playtext. An attempt has been made to address problems and queries as they occur in a way that marks the ambiguities these problems and queries produce rather than simply efface them in favor of one directorial version. I have tried to speculate on possibilities without foreclosing on any, and have noted the staging ideas that other critics have mentioned in an effort to mark these ambiguities as conspicuously as possible.

Notes

1. Mundus enters with a command to the audience to stop talking. Southern points out that this likely confirms an entrance rather than a discovery because the effect of a discovery upon the audience would probably be one of "interested silence" anyway (130). The alliterative cross-rhyme recalls the Tyrant figures of the mystery plays (Britton, 2) and lends Mundus the air of a braggart. If Mundus does enter from one of the doors in the screen he must deliver at least a portion of his speech while walking to the other end of the hall, possibly through the audience, to his seat. See note 22 below for a discussion of this possibility. If the play was originally meant to be performed in a hall, then the lord could have viewed the performance from a dais, or from the high table if the play was performed during a banquet; conversely, as Lancashire suggests (97), the dais--if there is such--could well be the main performance area. However, there is no way to establish any of these suggestions as fact.

3. Mundus claims to be "ruler of realmes." This identifies his costume as that of a king. The repetition of "kynge" at lines 4, 5, and 19 further support the theory of royal attire. The allegorical implications of such costuming are hard to miss. Mundus represents worldly, temporal power--the power of a king. There are no clues in the lines as to what the costume looked like. See the discussion of this problem in the Dramaturgical Introduction above pg. 39 for possible suggestions.

12. "[S]ale" (mod. "hall") is the only direct reference to the acting space in the play but it is a strong indication of hall staging. It is unlikely that Mundus would make reference to a hall if the original playing space was meant to be some other area. It is on the basis of this evidence that I assume that staging references indicate indoor performance in a hall. Still, the possibility exists that Mundus is referring here to the dramatic rather than the actual space; lords and halls would probably have been closely associated in the minds of a Tudor audience.

22. The word "se" (mod. "seat" or "throne") clearly indicates that Mundus must be seated by this point. If, as Lancashire suggests, he sits on a throne-like chair on the dais at the end of the hall opposite the screen, he has had the space of twenty-one lines to cross the length of the hall. Southern notes in *The Revels History of Drama in English, Vol. II* that the typical Tudor hall was "40 feet long by 20 feet wide" and that some were considerably larger(74). This assumes, however, that he entered through one of the screen doors. It is possible that Mundus entered through a small door that led directly onto the dais, but this door--where available--was normally reserved for the lord's use only, according to Southern (74). One could assume that the same reservation might have applied to the lord's position of privilege on the dais--again, if there were such. All of this problematizes Lancashire's location of Mundus' seat (97). Given the technical and social difficulties, it seems more likely that the seat is located in front of the hall screen or at one side of the hall.

24. Infans probably enters at this point. An argument could be made for Infans entering with Mundus, but it does not seem probable. Mundus draws the audience's attention from lines 1-24. There would simply be little for Infans to do or add to the scene.

25. Infans is likely speaking to the audience here. Compare line 28 where he addresses his listeners as "semely syrs." Virtually all the characters in the play address the audience on their initial entrance, before they meet with another character, and just prior to their final exit. Compare the entrance of Conscyence at 288-316 and his final exit at 717-740, the entrance of Folye at 522-525 and his final exit at 694-698, and the entrance of Perseueraunce at 741-762. Age is the only possible exception; his entrance at 763-806 may not be addressed directly to the audience. However, Age does address the audience directly at 963-969.

30. Infans' costume is first hinted at in this line. Nothing here indicates that his statement might be ironic; he must, in some way or other, appear to be a child.

45. Infans' costume is elaborated upon here. Chamberlin suggests that Infans is wearing a breechcloth or diaper (197n). He could also be wearing a "white," that is, untanned, leather suit as Adam and Eve do in the Chester *Creation* play (Happé, 62) or hose made of undyed fabric. Chamberlin's alternate suggestion that Infans is speaking metaphorically about a lack of retinue would hardly impress itself upon an audience who saw a fully clothed person telling them he was "naked." On the other hand, as Carl Hare has privately suggested, any lack of clothing, or ragged clothing (note the emphasis on poverty here and at line 47), could be seen as nakedness to a Tudor audience whose clothing completely covered their bodies. It would seem that some kind of hose would be necessary in order to effect the costume change later at line 67.

48. Infans approaches the still-seated Mundus. The words "in to" could be both allegorical and dramaturgical here. A meeting with Mundus is both a venturing into worldly life and a physical meeting. That Mundus is seated in a covered throne or is concealed in some other way seems improbable for the reasons Southern gives and I report at note 1. Chamberlin writes that Infans probably kneels at this and at subsequent meetings with Mundus (198n).

62. This line provides further support for the view that Infans is in some kind of "nude" costume or in rags as discussed at note 45.

67. The "garmentes gaye" that Infans receives here are adult clothes. Stravridi notes that boys wore skirts until age six (Plate X) but Infans goes to Mundus at age seven (l. 115). The adult garments would consist of a doublet, breeches, and hose. He could put these clothes on while Mundus finishes his speech although this may be difficult to effect unless he is already wearing hose at least--see note 45.

75. Mundus exits, sits down, or dismisses Wanton, alias Infans. There are no indications that he exits or returns before line 120. There is no reason for him to leave the area of his seat during his exchange with Wanton, so it is also unlikely that he returns to his throne from some other part of the hall. The most conceivable--and

economical--answer is that he dismisses Wanton to another portion of the staging area at this point and that he remains seated to watch Wanton deliver his lines.

76. Wanton addresses his lines to the audience here because Mundus has bid him "Fare well" at line 74. Bernard notes that Wanton's speech is partly in rime couée, a verse form associated with Vice figures in Tudor interludes (207). This is appropriate because it characterizes Wanton as a brat and is audibly different from the cross-rhyme that Infans uses. The audience is signaled that a change in character has taken place.

78-106. Wanton is spinning a top at line 78. The interjection "Lo" is an obvious cue directed to the audience to watch his actions. The gesture-indicating line that follows confirms the fact. He goes on to mention his "scourge stick" at 80 and two more tops, a "gynne" and "another," at 93-94. The necessary props may be in a bag or some other container that has been given to Wanton along with his clothes, and they can be taken off the same way they are brought on. They could also already be in place, but this suggestion seems unlikely because they would likely get in the way of the actors. The text offers no clues. Wanton may dance and skip at 103, play "chery pytte" (a game where a cherry pit is tossed into a hole) by throwing a pit at an audience member at 104, and play a tune on a willow whistle at 106. However, the actions are listed as things Wanton is able to do rather than as imperatives directing the audience to look so there is no evidence that the actor is meant to portray all that he says.

114. The "docke" Wanton refers to here is the skirts or tails of clothes, but this does not provide a much more complete picture of his costume.

119. Wanton approaches Mundus and addresses him at 120.

121. Lancashire cites Wanton's mention of a hall here as evidence of the staging of the play but the line is in the past tense and cannot be counted as a direct commentary on the playing space.

129-30. Mundus dismisses Wanton, now alias Loue-Lust-Lykynge. He may have given him new clothes at some point between 123 and 130; see the next note.

134-35. These lines suggest a change of appearance insofar as Loue-Lust-Lykynge draws attention to his clothes and hair. The change would have to be slight because Mundus speaks only eight lines at 123-30--hardly enough time for Loue-Lust-Lykynge to put on elaborate clothes in front of the audience. The mention of hair at 134 may imply the removal of a child's hat to reveal hair. Love tokens such as ribbons could be added to his costume. This possibility would be a simple but effective change.

144. Chamberlin emends the numeral "xix" to "xxi" reasoning that the dramatist could not possibly have expected three years to pass in the space of a few lines (208n). However, seven years do pass at some point between line 125 where Wanton is named Loue-Lust-Lykynge at age fourteen and 155 where he says "One and twenty wynter is comen and gone." There is no evidence in the text to indicate when this time passes, and the numeral is best left as it stands in the original quarto.

152-83. Loue-Lust-Lykynge approaches Mundus' seat once again and remains facing him while Mundus delivers his lecture at 156-83. His attention (and that of the audience) is demanded by Mundus' account of the Seven Deadly Sins as kings beginning at line 170. None of these kings ever actually appear in the play, but their evocation has the effect of making the cast-list seem larger than it is. Couetous, in particular, seems almost to be a present character. His name is mentioned at lines 176, 279, 411, 412, 413, 417, 440, 458, 576, 775, and 777.

196-97. Mundus gives the newly named Manhode "robes ryall ryght of good hewe." These sound like the robes of a king and would therefore be crimson, or "purple" as the color was so called in the middle ages. The fact that Mundus says he will "araye" Manhode implies that he invests him with the robes in a ritual fashion that symbolically establishes Manhode's royal rank. Garrett Epp has privately suggested that the robes Mundus gives Manhode are his own because Mundus is about to leave the playing area permanently; such a transfer would avoid the expense of a second costume. This would also emphasize the investiture ritual and Manhode's involvement with the Worlde/world

and explain his tone and actions upon sitting in what is assuredly Mundus' seat at 285-87. This solution is dramatically economical but it is difficult if not impossible to say whether or not it would have been acceptable from the perspective of Tudor mores. The investiture could be seen as an abdication, especially without the uneconomical presence of an actor-servant to effect the exchange of costume.

199. Mundus dubs Manhode here. A sword is necessary for this ceremony, and there is no indication of where Mundus has gotten it from. It is likely that he has been wearing it all along as part of his costume and unsheathes it now in order to tap the kneeling Manhode lightly on each shoulder with the blade.

202. Money is given to Manhode. This could be in a purse, bag, or chest, which would render unnecessary the expensive option of using real money. The larger containers may have been placed beside or underneath Mundus' seat, but the likely prop is a purse that Mundus would be wearing at his belt.

210. Mundus gives Manhode a sword. This could be the sword from the dubbing ceremony; such conservation of props is good dramatic economy. The gift would not be inappropriate, particularly if Manhode has just been invested with Mundus' royal robes and power at lines 196-97.

214-15. Manhode may exit from the playing area, probably through one of the screen doors. This possible exit is signaled by line 214 when Manhode says he is leaving to "seke aduentures." Manhode could use lines 216-36 for another costume change but none is directly indicated in his lines upon what would be his return. He could also remain on stage here using the medieval locus convention--different parts of the playing area representing different places--and effect the possible costume change into armor as hinted at in ll. 269-70 in view of the audience.

235. Lancashire sensibly suggests that the word "flourys" means "floors" (96)

rather than "flowers" as Bevington assumes (51). On the other hand, the word could be a reference to "flowers of chivalry"--or to the "ladyes bryghtest in bowrys" listed in the previous line as part of his great wealth--and thus have nothing to do with staging.

237. Manhode re-enters with a command to the audience to be quiet. The rhyme scheme and alliterative pattern of the lines that follow are highly reminiscent of Mundus' opening speech. Manhode seems to parody Mundus rhetorically and characterizes himself as a Tyrant figure for the audience. See note 196-97 above for the possibility that he even looks like Mundus here.

244-49. The effect of these place-names is to establish a vague but expansive off-stage world that is nevertheless connected to the play. There has been some critical debate over where some of these places are. Schell and Shuchter suggest that the exotic places at 245 might refer to towns in France rather than to Salerno and Samaria(176n). The answer might be that the lines might have both references as meanings and that the vagueness is a deliberate attempt to emphasize the possible limits of the bragging tyrant Manhode's power and the allegorical and dramaturgical significance of such limits. Manhode may not be as powerful as he says he is beyond the immediacy of the playing space, just as humanity in general is not as powerful as it claims to be.

269-70. The "purpure and byse" (mod. "crimson and blue-gray") identify Manhode's costume as the apparel of royalty. The reference to his "gere" that shines like gold (270) could be an indication of armor; if this is the case, a costume change has been effected. See note 214-15.

276-77. Manhode may have Lechery's and possibly also Wrathe's letters in his hand as he speaks. A few pieces of parchment would serve the purpose. If he does have them, he probably carried them in with him when he entered and could stuff them in a pocket or pouch when he finishes with them.

285-87. Manhode sits. This is almost assuredly the seat Mundus has used, and, if so, this line indicates that the chair is not moved during the performance up to this point.

Manhode's tone in these lines certainly make it sound as though he is taking over Mundus' throne; his comments at 286-87 sound as though he is taking power and announcing the fact.

288. The actor who played Mundus may re-enters at this point as Conscyence. He may have entered sometime earlier than this but the text gives no reason to suppose so. He is apparently oblivious to Manhode's presence, and it is feasible to imagine him with his back turned to the seat where Manhode sits while he addresses the audience, although this is hardly necessary--he could also simply treat Manhode as part of his audience.

317-19. Manhode speaks to Conscyence, rises, and takes hold of him during these lines. Conscyence's plea to be let go of at 320 makes it clear that Manhode has physically accosted him in some manner, probably from behind.

338-417. The evocation of the Seven Deadly Sins as kings in these lines works in much the same way as it does when they are first mentioned; the audience is given the perception that there are many more characters in the play than there actually are. See the note for 151-83.

400. Manhode's curse strongly suggests that Conscyence is costumed as a friar (see also line 408), although his order cannot be ascertained. This costume fits well with Conscyence's characterization as a teacher and explicator of the allegory of the play to Manhode and to the audience.

421. The gesture indicated here is obvious, as it is later, at line 644. Manhode offers his hand to Conscyence who presumably takes it and symbolically seals a pact between them.

466-68. These lines are not merely an apology for people who wear expensive clothing. They may also delineate the richness of Manhode's costume. See the note for lines 269-70 for a possible description of this attire.

489. Conscyence exits and leaves Manhode alone onstage. He has prepared Manhode and the audience for this at line 486 where he says he must "wende" and then delivers a few more lines before or as he leaves.

518-20. Manhode likely "rests" in Mundus' seat once again; the action would be both dramaturgically economical and symbolic of Manhode's decision not to reject the Worlde/world entirely. He would remain seated until line 540. See notes 540 and 772. It should be pointed out, however, that Manhode could be speaking metaphorically here.

521-25. Folye enters. He, like Conscyence at line 288, may not see Manhode in the seat and addresses the audience instead. Manhode must hear him introduce himself because he uses his name at lines 556 and 558. Folye goes so far as to engage with one particular audience member at 525 whom he may have randomly singled out as a man that "wyll saye naye." Lancashire sensibly cites "good eue" (l. 525) as proof that the play was performed in the evening and thus indoors where it could be seen by torchlight (96). This performance time would also agree with what is known of hall auspices generally.

526-28. Manhode once again accosts someone in the playing space, but this time it is just verbal rather than physical as it was with Conscyence. Folye's challenge to "Aryse" at 540 suggests that Manhode remains seated throughout their exchange here. Folye claims to be scratching his posterior and asks Manhode to do something that scholars have not been able to define exactly. In modern English, line 528 would read "I pray you, sir, tear me this piece of cloth," but the meaning seems to be "wipe my rectum." Schell and Shuchter interpret the line as "tear this lump [of feces]" (184n) while Chamberlin concocts an elaborate greeting involving the flourishing of a handkerchief while "reaching back to his rear" (229n). Lancashire uses the "Stonde vtter" of 526 and "Stonde oute" of 529 as further support for an indoor performance. According to Lancashire, Manhode orders Folye out of the hall at these lines (96).

538. This line has been taken as evidence of Folye's costuming by several editors and scholars. Chamberlin (230n), Peterson (12) and, if the implication of his note is to be trusted, Farmer (282) see Folye as a tinker. Aside from the fact that this is completely at odds with the characterization Folye gives himself at 575 when he says he is a lawyer, this view also fails to recognize that Folye may be speaking metaphorically about his martial abilities, as Lester notes (537-38n). However, Garrett Epp has privately suggested that Folye's comments about being a "seruaunt of the lawe" (l. 575) may be an ironic reflection on his life as a criminal, and that his "bukler" (l. 538) is a pan. See note 575.

540. Folye dares Manhode to stand and fight, and suggests that Manhode has been seated up to this point.

548. This is a reference to long and short swords that may be ironic since there is no evidence that Folye has a sword at all. What he may have is a staff or foolstick. See note 633 and my discussion in the Dramaturgical Introduction above pg. 38.

555-58. Manhode rises here and draws his sword. The fight may be over quickly because Folye is defending himself with a stick; see the previous note. Manhode's confident tone when asking Folye if he has a "touche" (or wound) suggests that it was a comically one-sided skirmish. Manhode uses Folye's name at 556 and 558 but does not know his full name as of yet.

559. This indicates that Folye's costume involves a pouch, purse, or codpiece. It could be a slang reference to the area of the scrotum, and would thus mean that Manhode sought to castrate him and fought unfairly. The second possibility seems most likely in view of the plea to the audience that Folye voices in the following two lines and the curse he lays on them at lines 564-65.

575. This provides a possible key to Folye's costume. He may be dressed as a lawyer in dark legal robes. However, see note 538 for an examination of the theory that Folye is a tinker.

641-42. These two lines are enigmatic. The fact that Folye wraps the name "Shame" in a cloth at 641 suggests that characters in this play are wearing name signs as Lucifer does in the stage direction after line 76 in *Like Will to Like*: "This name Lucifer must be written on his back and in his breast" (Somerset, 131). However, this is not otherwise supported by the text. Rather, the playtext apparently contradicts the use of name signs. Manhode asks Folye his name at 606. Names are asked and spoken throughout this play. On the other hand, it is hard to visualize Folye wrapping nothing in a cloth; it may have, as Chamberlin proposes, the word "Shame" on it (236n). Lester would have Folye remove his cloak as a symbol of shame and then give it to Manhode at line 682 (142n). One other possibility is that the "cloute" of line 528 that may have been used to wipe Folye's posterior is now being discarded--in its used and thus "shameful" condition--as representing Shame/shame.

644. This parallels Manhode's offer of his hand to Conscyence at 422 and is an obvious gesture.

647-52. Folye gets cups. Lancashire asserts that the voidée, the wine service at the end of a Tudor banquet, had been reached in the hall where the play was first performed and that this is where Folye acquires the cups and wine (97). Lancashire's thoughts aside, these are easy props to come by in a hall no matter what part of dinner is being served. Lines 647-51 are spoken as an aside to the audience; Folye's tone changes from evil to mirth at line 652 when he begins speaking to Manhode.

660-61. Lester suggests that Manhode is drunk at this point and that this imposed drunkenness is how Folye gets him to reject Conscyence entirely (142n).

682-83. If Folye does have a cloth or cloak representing "Shame" on it, then he gives it to Manhode at this point. Manhode's response sounds as though he has in fact been given something, but it may just be the spoken name he is grateful for.

694-98. Folye again delivers an aside to the audience. He exits at 698 after his last line, ahead of Manhode to allow for the necessary costume change that transforms Folye back into Conscyence.

708. Conscyence enters at this point and may even meet Manhode at one of the screen doors as he attempts to exit. Line 709 consists of words spoken upon encountering someone, and Manhode is leaving at 708.

716. Manhode exits.

717-40. Conscyence delivers a weighty speech here. The verse from 717-32 is in quatrain and it imparts a serious tone that is quite unlike the bombastic alliteration of lines 1-24 or 237-63. The audience is being signaled that they are receiving moral instruction here, and Conscyence would probably start to act more like an orator than a specific character by suiting his gestures to the sermon-like quality of his speech. He exits at line 740 and returns immediately as Perseueraunce. The costume change could only be slight with such a limited amount of time to work with, and the actor playing the role probably does nothing more than change his robe. He is likely still recognizable to the audience as Conscyence because he says that he is Conscyence's "borne broder" (mod. "born brother") at 754. This neatly explains the uncanny resemblance. The speech that follows is also in a quatrain from 741-52 and the aural and gestural representation of preaching that Conscyence set up is probably maintained.

762. Age enters. Manhode has had to effect some kind of costume change in order to represent this stage of his life but the playtext provides no direct clues.

765. This could indicate costuming. Manhode no longer has property or money, and thus could be dressed in the ragged robes of a pauper--possibly a return to the visual poverty indicated by Infans at lines 45-47.

772. Age points to Mundus' seat but does not sit in it. The word "there" demonstrates clearly that Age is referring to something that is not in his immediate vicinity. This

action, or, rather, lack of action visibly contrasts with lines 285-87 and 518-20 where he is in league with the Worlde/world and does sit down.

796-99. These could be performance cues for the actor playing Age. The player could cough and "rought" (mod. "belch") as 796 prescribes; he could stare and "stacker" (mod. "stagger") as he stands and as 798 instructs him. On the other hand, the actor is not bound by the text to represent all that he describes here.

804. Age tries to leave at this point. He may have a knife or some other weapon that visually indicates his intention to commit suicide but none is called for in the text.

807. Perseueraunce approaches Age. There is no reason to suppose, as Southern suggests, that he comes out of the crowd (142). The text gives no indication as to where he is, and he could be anywhere in the playing area where Age could feasibly miss seeing him and Perseueraunce could hear. Age indicates his deafness (l. 808), and perhaps alludes to loss of sight at Lines 798-99, so the distance between the two need not be substantial.

854. There is no indication that Age, now called Repentaunce, receives a new garment here. Unlike *Youth*, where the Mankind figure receives a robe to signify his repentance (l. 767, Lancashire, *Two Tudor Interludes*, 151), the character Repentaunce of this play may receive nothing more than his name and nothing more can be determined.

855-975. The remainder of the play is probably delivered very much like a sermon with gestures and vocal inflections that are rhetorically effective. It is customary for interludes of this period to end with a such a sermon that ties the dramatization of allegory that has preceded it to the reality of the lives of the audience members. There is a lesson to be learned from *Mundus et Infans* that is just as much a part of its dramatic structure as the physical representation of allegorical abstractions. The greatest challenge lies in trying to determine what Repentaunce does during all this preaching, and the only answer the text can provide has him playing the part of the penitent who asks questions but spends most of his time listening to Perseueraunce as the audience

does. In any case, there are no further indications of action beyond this rhetorical gesture and the homiletic drive of the play takes over until the end culminates in a short prayer.

Textual Introduction

There are ten previous modern editions of *Mundus et Infans* spanning the years 1817 to 1982. Apart from the 1909 photographic facsimile edition of the 1522 quarto, only five of these editions retain the original spelling of the play; all are either currently out of print or have never been published. What follows is a listing of these editions that differentiates between those that retain the original spelling of the typescript and those that modernize the text.

Old-spelling editions

William Bulmer, ed., *Mundus et Infans.* Private printing for the Roxburghe Club, 1817. (34 copies.)

Isaac Reed, ed., *A Select Collection of Old Plays,* Vol. II (London, J. Nichols, 1825).

William Carew Hazlitt, ed., *A Select Collection of Old English Plays: Originally Published by Robert Dodsley in the Year 1744,* 2 vols. (London: Reeves & Turner, 1874).

John Matthews Manly, ed., *Specimens of the Pre-Shakespearean Drama,* Vol. 1 (Boston: Ginn, 1897).

John S. Farmer, ed., *The World and the Child: Otherwise Mundus et Infans* (London and Edinburgh: T. C. and E. C. Jack for Tudor Facsimile Texts, 1909).

Mallory Chamberlin, Jr., ed., *The World and the Child, Otherwise Called Mundus et Infans: A Critical Edition* (unpublished doctoral diss. University of Tennessee, 1969). *Dissertation Abstracts* vol. 31 1970-71, pg. 1753A.

Modernized editions

John S. Farmer, ed., *Six Anonymous Plays,* 1st series. (London: Early English Drama Society, 1905).

John Hampden, ed. "The World and the Child; a Mediaeval Morality Play," *Little Plays from English Drama*, ed. Rosalind Vallence (London: T. Nelson & Sons, 1935).[1]

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[1]This edition is an abridged, translated, and censored version of *Mundus et Infans* that is so far below scholarly standards that it does not bear mentioning in this study, although Chamberlin

Edgar T. Schell and J. T. Shuchter, eds., *English Morality Plays and Moral Interludes* (Toronto: Holt, Rinehart, & Winston, 1969).

G. A. Lester, ed., *Three Late Medieval Morality Plays* (New York: Norton, 1982).

Each of these editions was prepared to address the specific concerns of their editors, and the texts of each suggest that providing a faithful rendition of the original typescript in tandem with an extensive dramaturgical examination thereof was not chief among those concerns. The Roxburghe edition, for one, is a flawed reprint of the 1522 quarto and has no apparatus.[2] The Tudor Facsimile Texts edition, which is the basis of my own text, provides a photographic facsimile of the 1522 edition and a few quoted prefatory remarks by the Trinity College librarian on the quality of the photographs but nothing more. The edition by Reed (1825) whose notes are retained and supplemented in the 1874 edition of Hazlitt's *Dodsley* is based on the faulty Roxburghe reprint, has no apparatus beyond footnotes, and fails to address bibliographical, critical, or dramaturgical issues at any length. Manly's edition, the first attempt at a scholarly treatment of the text, suffers from the same lack of detail and fidelity to the 1522 quarto. For example, Manly prints lines 699-701 as a song although they do not appear this way in the typescript. The reasoning seems to be that the meter and rhyme scheme of these lines suggest those of a song; however, there are no other songs, nor any indication of music being used here or at any other point in the play. Further, Lester points out that the *aaa* rhyme scheme of these lines also appears at lines 518-520 (Lester, 145n). Indeed, such a rhyme scheme surfaces throughout the playtext; lines 705-707 and 521-523 are but two instances in the immediate vicinity of the examples cited that also exhibit the *aaa* pattern. Thus, this edition avoids such substantial alteration in the absence of textual evidence.

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inexplicably deals with it to the extent of including it in his textual notes and historical collation.

[2]Chamberlin counts a total of nineteen transcription errors in this edition (4), in contrast to the two mistakes that Manly notes (353).

The three modernized editions, the texts of Farmer, Schell and Shuchter, and Lester all share the deficiency of an inaccurate representation of the text of the 1522 quarto. Each of these editions aims at a general reading audience rather than at scholarly readers and the apparatus of each reflects this aim. Farmer's notes are limited to a singularly unhelpful "Note-Book and Word-List" section where he elaborates seemingly randomly on alphabetically arranged individual words and titles pertaining to all six of the plays in his edition. The edition of Schell and Shuchter has a very brief critical introduction and sparse footnotes that seldom deal with textual matters. In addition, this text labors under what seem to be serious errors of transcription; a random check finds that the opening line substitutes "peace" for the original reading of "seace" [mod. "cease"], and at line 33 the words "was tho" are omitted without editorial comment. Lester's edition, a text with occasional brief references to readings in the 1522 quarto arranged at the bottom of the page, is the most useful of the modernized editions, but directs itself much more to a general audience than to readers interested in the original playtext. For example, Lester has no qualms about switching the order of lines 150-151 from the way they appear in the original typescript, without giving any justification. His edition, like the other two modernized texts, is not meant to provide scholars with extensive textual information.

The one critical scholarly edition of *Mundus et Infans* that has been done is that of Mallory Chamberlin, Jr. This unpublished dissertation provides a full textual apparatus as well as a critical introduction and footnotes that deal with problems of interpretation and dramaturgy. He also includes an historical collation of all editions of the playtext prior to 1969 that includes all editorial additions. This collation is exhaustive and renders unnecessary any further work toward its compilation. The editions of Lester and Schell and Shuchter are too late to be included, but this is not a serious problem because, exhaustive as it is, the historical collation is not especially useful for anyone interested in the text as it appears in the 1522 quarto. Dramatic

scholars, in particular, must wade through pages of irrelevant editorial interventions such as the stage directions of John Hampden's edition if they are to consult this collation. The history of editorial intervention may be interesting in its own right, but its discussion has no place in an edition that focuses on the original playtext.

Chamberlin also makes emendations to the text that a conservative bibliographical approach cannot support. He follows Manly in printing 699-701 as a song of six lines, he reverses the order of lines 150-51 on the basis of rhyme scheme, and he emends "xix" to "xxi" at line 144 reasoning that the author of *Mundus et Infans* could not mean to have three years pass in the space of a few lines. This kind of intervention is certainly contestable and ultimately defines the quality of Chamberlin's edition.

The only study independent of an edition that ostensibly deals with textual matters and *Mundus et Infans* at any length is found in an article by Ian Lancashire.[3] Lancashire devotes all but one paragraph, an introduction that names Wynkyn de Worde as printer and gives the date of the sole extant edition, to an interesting account of the nineteenth century theft and recovery of the unique typescript. Interesting as this account may be, it is entirely irrelevant to a textual analysis of the 1522 quarto, and one must be content with a relative lack of bibliographical attention to the text itself.

In this edition names of characters and places have been capitalized; however, my use of capitalization remains more conservative than that of previous editors. Capitalization in the 1522 quarto is typically inconsistent. The distinction between concrete characters and intellectual abstractions is of vital importance to the Tudor interlude in general, and it requires special emphasis in *Mundus et Infans*. As noted in the Dramaturgical Introduction, pages 35-36, there is a critical difference between the world as a concept and Worlde as a character who is physically represented by an actor. Another example from the text particularly highlights this difference:

Conscyence:

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[3]Ian Lancashire, "The Provenance of the *Worlde and the Chylde*," *PBSA*, 67 (1973), 377-88.

No, syr, I wyll not you from Couetous brynge
For Couetous I clepe a kynge.
Syr, couetous in good doynge
Is good in all wyle. (412-15)

In this passage Conscyence makes a distinction between covetousness as an abstraction and Couetous the "king" that Manhode serves. This distinction is implied in the grammatical sense of the lines but capitalization makes the contrast even sharper. Indiscriminate capitalization, on the other hand, as evidenced in Chamberlin's rendering of these lines where he capitalizes the word "couetous" at 414, can blur that contrast. Therefore, all editorial capitalization in this edition has been recorded in the textual notes that follow.

Punctuation has been modernized. That is, oblique marks have been replaced with commas, and periods enclosing Roman numerals have been deleted; punctuation has been lightly added in places where the reader would otherwise be confused such as in lists and at the ends of lines. This is, strictly speaking, interventionist, but the ends of lines in *Mundus et Infans* often mark a rhetorical comma or period, that is, a segment or a complete circuit. Punctuation at the ends of lines serves to indicate the rhetorical structure that is already present. On the other hand, possession has not been indicated with an apostrophe in the belief that the *-es* ending is a clear signal and that further punctuation would be redundant at best, and editorial interference at the worst. In the interests of readability, abbreviations have been expanded--with the exception of numerical abbreviations and ampersands, since such changes would constitute a significant editorial intervention in attempting to establish a Tudor orthography for the expanded forms--and are indicated as such by italics.

Leaf signatures are placed to the right of the lines that begin the top of the leaf they occur on; the signatures have been printed with Arabic rather than Roman numerals and recto and verso are indicated with a superscript. This change has been

made in the interests of clarity and consistency since the leaf signatures that I have added in square brackets are in this form. There is an unavoidable empty rubric after line 375, but it may be argued that this accurately represents the 1522 quarto where empty rubrics occur with some frequency. Their locations have been noted below in the bibliographical description. All editorial additions are in square brackets and/or italics unless otherwise indicated.

Bibliographical description

THE WORLDE AND THE CHYLDE Earliest Extant Edition 1522

Title: ¶Here begynneth a propre newe Interlu= / de of the worlde and the chylde / otherwy= / se called [Mundus & Infans] & it sheweth / of the estate of Chyldehode and Manhode. /Mundus./ [woodcut: Hodnett No. 336 with ornaments around three sides].[4]

Collation: 4^{0}: $A^{6}B^{4}C^{4}D^{4}$; 18 unnumbered leaves.

Contents: $A1^{r}$: title and woodcut; $A1^{v}$: text commences with ornamental initial "S" (2.2cm x 2.2cm) from the word "Syrs"; $C8^{r}$: text closes with "Amen".

Signature title: "Mundus et Infans." appears at the left of the tail margin on $A2^{r}A3^{r}B1^{r}B2^{r}B3^{r}C1^{r}C2^{r}C3^{r}C4^{r}$; leaf signature is on the right; signature title and leaf signature trimmed on $A2^{r}B1^{r}C1^{r}C4^{r}$; $D1^{r}D1^{v}D2^{r}D2^{v}D3^{r}D3^{v}D4^{r}D4^{v}$ unsigned.

Colophon: $C8^{v}$: ¶Here endeth the Interlude of Mundus & Infans. / Imprynted at London In Fletestrete at the sygne of y^{e} / Soñe by me Wynkyn de Worde. The yere of our Lorde / M.CCCCC. and .xxii. The .xvii. daye of luly. / [band of type ornaments and printer's device: McKerrow No. 20]

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[4]The square brackets around "Mundus & Infans" in the title appear in the typescript. The paragraph sign and part of the "H" beginning the title are unclear due to damage to the paper, according to the Trinity College librarian who is quoted in John S. Farmer's introduction to the Tudor Facsimile Texts edition (vi). My edition has been prepared from this facsimile and hereinafter, in the absence of the actual quarto text, I refer to it when citing the 1522 edition.

This is the only extant copy of what may be the earliest edition of this play. John Dorne, a bookseller, had "mundus, a play" in his stock on November 5, 1520. This sounds very much like an earlier edition of *Mundus et Infans*, but in the absence of a surviving copy of this earlier edition the matter cannot be settled decisively. [5] The typescript, now held in Trinity College, Dublin, has been trimmed at some point--probably when it was rebound in the nineteenth century. All text except the title is in one font of Black Letter. Speech prefixes are centered above their corresponding lines; a speech prefix is printed on the bottom of the leaf preceding the leaf that contains the corresponding lines at $A4^{r}A4^{v}B1^{r}B2^{r}B3^{r}B4^{r}C1^{r}C1^{v}D2^{v}$. The text is printed as continuous verse without stage directions, line numbers, or punctuation aside from oblique marks that occur either singly or in pairs at lines 392, 477, 490, 494, 521, 570, 653, 699, 746, 763, 807, 815, 851, 869, 888, 889, 933, and periods that appear before and after Roman numerals throughout. The first word of each line has been capitalized. The text as it appears in the typescript comprises 975 lines.[6] Speeches are frequently preceded by a paragraph sign. Compositorial errors occur at lines 9 ("storlde"); 115 ("seu n"); 139 ("towynne"); 216 ("yprobyde"); 222 ("a ferde"); 227 ("do"); 292 ("enery"); 375 ("Rrome"); 519 ("to ro"); 530 ("By by"); 556 ("yftyou"); 706 ("sadnts"); 713 ("myll"); 825 ("aname"); 932 ("euery chone"); 938 ("with outen"). The occasional unclear letter in the typescript may generally be attributed to poor inking; all cases have been duly noted in the notes below.

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[5] cf. Critical Introduction footnote 1 for reference.

[6] Previous line counts for this play vary from 973 (Bernard) or 974 (Schell, Lester) to 978 (Chamberlin), 979 (Manly, MacCracken, Bevington) or even 985 (Southern). Farmer and Hazlitt conveniently do not number anything.

Notes

All variations are from the 1522 quarto as represented in the Tudor Facsimile Texts edition unless otherwise noted.

1. *seace*] *erroneously transcribed as "peace" in Schell and Shuchter.*

3. *all*] (all *on separate line due to line length.*

5. *realmes rounde*] (realmes rounde *on separate line due to line length.*

9. *Worlde*] storlde.

13. *Worlde*] worlde.

27. *Cryst*] cryst. *Manly, Chamberlin, and Lester note that there is a lacuna after l. 27. This judgment appears to begin with Manly who makes no effort to justify his claim. Chamberlin and Lester cite a break in the abab rhyme scheme that they see as governing ll. 25-28 as evidence for a missing line. The problem is that neither these editors nor anyone else seems to discuss this suggested lacuna in any detail, or to consider that the playtext exhibits rhyming and metrical irregularity throughout its entirety, as Bernard points out (22-24). Thus, there is not enough consistency or quantity of evidence to support the assertion that a lacuna occurs at this point.*

33. *Fleshe*] sh *unclear.*

was tho] *omitted in Schell and Shuchter.*

34. *Whan*] n *unclear.*

48. *Worlde*] worlde.

55. *Dalyaunce*] dalyaunce.

69. *Wanton*] wanton.

72. *Worlde*] worlde.

76. *Wanton*] wanton.

A ha] *I have not emended the spacing here or at ll. 92, 131, 608, 648, and 687 because it is consistent and thus constitutes a convention for this text.*

115. *seuen*] seu n.

116. *Worlde*] worlde.

119. *Worlde*] worlde.

123. *Wanton*] wanton.

125. *Lust-Lykynge*] lust lykynge.

131. *Lust and Lykynge*] lust and lykynge.

132. *Maye*] maye.

139. *to wynne*] towynne.

144. *xix*] *Chamberlin emends to xxi although there is no hard textual evidence to support such a change.*

146. *Worlde*] worlde.

148. *Worlde*] worlde.

150-151.] *The order of these two lines is reversed in Manly; Chamberlin and Lester follow suit. The justification for this emendation is supposedly found in a rhyme scheme, aaabcccb, that these editors want the lines to conform to, but prosody is sufficiently complex in this play to justify leaving the lines as they appear in the original.*

156. *Loue-Lust and Lykynge*] loue lust and lykynge.

160. *Myghty*] myghty.

168. *Manhode*] manhode.

172. *Pryde*] pryde.

173. *Enuy*] enuy.

174. *Wrathe*] wrathe.

176. *Couetous*] couetous.

177. *Slouthe*] slouthe.

178. *Glotony*] glotony.

187. *ioyen*] loyen.

188. *Pryde*] pryde.

192. *Pryde*] pryde.

193. *Saynt*] saynt.

Kent] kent.

196. *Manhode*] manhode.

204. *Worlde*] worlde.

205. *Worlde*] worlde.

208. *Manhode*] manhode.

215. *Worlde*] worlde.

216. *yprovyde*] yprobyde.

222. *aferde*] a ferde.

227. *no*] do. *This emendation is called for by the grammar of the line; "sterre" (mod. "star")is a singular noun and "stere" (mod. "stir, move")is a third person singular verb form of "steren" (mod. "to move"). All previous editors make this emendation, but only Hazlitt, Manly, and Chamberlin mention it in their notes. Only Schell and Shuchter modernize "stere" as "steer," thereby indicating that they read the verb as a third person singular form of "steoren" (mod. "to steer, govern"). Their reading is a possibility but does not effect the sense of the emendation.*

233. *toures*] Toures. *This is a case where the capitalization in the typescript is suspect. All previous editors emend to the lower case "toures" (mod. "towers"), and I follow suit. The upper case "Toures," however, suggests Tours, a site in France, seems unlikely.*

244. *Manhode Myghty*] manhode myghty.

245. *Samers*] samers.

Ynde the loys] yndetheloys. *Schell and Shuchter have an extensive note relating to this word. They think that it might be either a compositorial error that is supposed to be "Ynde the loys" (mod. "India the less") or that it might be an attempt to spell "Andelys," a site in northern France. They go further to suggest that it might also be a rendering of "Inde. Toulouse" and avoid making any one choice. Lester seems to see no alternative other than "Ynde the loys" but makes no reference to the spacing of the letters in the typescript to support his judgement. This would be helpful since* "indetheloys"*does not appear to be a compositorial error but only a crowding of the words in order to make them fit the line. Such crowding is evident throughout the 1522 quarto.*

246. *Kente*] kente.

Cornewayle] cornewayle.

247. *Artoys*] artoys.

255. *fyngers &*] fyngers/&.

257. *Alas*] alas.

258. *Brygant Ernys*] *The capitalization is in the 1522 quarto. Schell and Shuchter explain this as the name of some unknown folk character. Chamberlin also reads a name here and thinks it identifies some generic soldier. All other editors emend the "E" in order to accommodate a reading that refers to armor (mod. "brigand harness"). Lester's argument that emendation is required by the grammar of the line does not hold; "backe" could be taken as a singular noun that agrees with the interpretation of "Ernys" as a*

proper noun. The claim that the mention of breastplates in line 260 is an echo of a previous reference to harness is also dubious. One might just as easily argue that the mention of "many a grome" (mod. "many a groom") at line 259 is a continuation of Manhode's boast about persons such as Brygant Ernys whom he has beaten. In view of the indeterminacy the reading of the 1522 quarto takes the authority in this edition.

263. *Manhode Myghty*] manhode myghty.

275. *Pryde*] pryde.

276. *Lechery*] lechery.

277. *Wrathe*] wrathe.

279. *Couetous*] couetous.

Glotony] glotony.

280. *Slouthe*] slouthe.

292. *euery*] enery.

293. *God*] god.

300. *Conscyence*] conscyence.

301. *Conscyence Clere*] conscyence clere.

303. *Conscyence*] conscyence.

312. *Conscyence*] conscyence.

313. *Conscyence*] conscyence.

314. *Conscyence*] conscyence.

323. *Worlde*] worlde.

325. *Myghty*] myghty.

326. *Pryde*] pryde.

328. *Worlde*] worlde.

330. *Conscyence Clere*] conscyence clere.

332. *What*] what.

334. *What*] what.

338. *Prydes*] prydes.

340. *Pryde*] pryde.

341. *Lucyfer*] lucyfer.

346. *Worlde*] worlde.

Pryde] pryde.

348. *Pryde*] pryde.

349. *Kynge Robert of Cysell*] kynge robert of cysell.

351. *Conscyence*] conscyence.

353. *Pryde*] pryde.

355. *Pryde*] pryde.

356. *God*] god.

360. *Conscyence*] conscyence.

Pryde] pryde.

361. *Lechery*] lechery.

364. *Manhode*] manhode.

365. *Lechery*] lechery.

368. *Conscyence*] conscyence.

Slouthe] slouthe.

372. *Scrypture*] scrypture.

373. *Slouthe*] slouthe.

375. *Frome*] Rrome.

Slouthe] slouthe.

376. *Conscyence*] conscyence.

Glotonye] glotonye.

380. *Manhode*] manhode.

381. *Glotonye*] glotonye.

384. *Conscyence*] conscyence.

385. *Enuy*] enuy.

388. *Manhode*] manhode.

389. *Enuy*] enuy.

392. *Ey, ey*] Ey/ey.

393. *Wrathe*] wrathe.

396. *Manhode*] manhode.

Wrathe] wrathe.

411. *Couetous*] couetous.

412. *Couetous*] couetous.

413. *Couetous*] couetous.

417. *Couetous*] couetous.

421. *Conscyence*] conscyence.

424. *God*] god.

438. *Crystes*] crystes.

440. *Conscyence*] conscyence.

Couetous] couetous.

441. *Manhode*] manhode.

442. *Crystes*] crystes.

444. *Manhode*] manhode.

445. *Chyrches*] chyrches.

448. *Conscyence*] conscyence.

449. *Manhode*] manhode.

452. *Conscyence*] conscyence.

462. *Worlde*] worlde.

467. *Manhode*] manhode.

470. *Manhode*] manhode.

473. *Conscyence*] conscyence.

474. *God*] god.

476. *God*] god.

477. *Conscyence, Conscyence*] conscyence/conscyence.

486. *Manhode*] manhode.

487. *Conscyence*] conscyence.

488. *Manhode*] manhode.

God] god.

490. *Yes, yes, ye,*] Yes/yes/ye.

497. *Worlde*] worlde.

498. *Conscyence*] conscyence.

500. *God*] god.

502. *Conscyence Clere*] conscyence clere.

506. *Worlde*] worlde.

509. *Conscyence*] conscyence.

510. *forsake*] s *unclear.*

512. *Worlde*] worlde.

Conscyence] conscyence.

513. *Worlde*] worlde.

515. *beynge*] *first* e *unclear.*

516. *Worlde*] worlde.

519. *to rest*] to ro rest.

521. *Hey, how*] hey/how.

522. *Folye*] folye.

I am] *emended to "am I" by Manly, Chamberlin, and Schell. Lester points out that this emendation locks Folye into the character of a braggart rather than a fool who is down on his luck (135n). However, Lester fails to mention that the text as it stands in the original quarto allows for both these possibilities and is dependent upon the vocal inflection it is given by an actor for its meaning to be definite; closure can be left to a director rather than to an editor.*

530. *By my faythe*] By by faythe.

534. *God*] god.

541. *playe*] (playe *on separate line due to line length*

542. *Cockes*] cockes.

550. *Conscyence*] conscyence.

556. *Folye*] folye.

yft you] yftyou.

558. *Folye*] folye.

567. *Englonde*] englonde.

570. *London, where*] London/where.

571. *Holborne*] holborne.

573. *Westmynster*] westmynster.

574. *Westmynster*] westmynster.

582. *praye*] e *unclear.*

591. *Brydge*] brydge.

594. *Lechery*] lechery.

600. *dwelled*] w *unclear.*

601. *Folye*] folye.

603. *Englande*] englande.

605. *Folye*] folye.

607. *Folye and Shame*] folye and shame.

608. *Conscyence*] conscyence.

610. *Folye*] folye.

616. *Manhode*] manhode.

617. *Folye*] folye.

618. *Folye*] folye.

Worlde] worlde.

621. *Worlde*] worlde.

622. *Worlde*] worlde.

631. *God*] god.

632. *bychyde*] *first* y *unclear.*

635. *Folye*] folye.

640. *Folye and Shame*] folye and shame.

641. *Shame*] shame.

642. *Folye*] folye.

643. *Folye*] folye.

644. *Manhode*] manhode.

651. *Conscyence*] conscyence.

653. *reuell, reuell*] reuell/reuell.

654. *Chyrche of Saynt Myghell*] chyrche of saynt myghell.

659. *Conscyence*] conscyence.

660. *Folye*] folye.

661. *Cryste*] cryste.

Conscyence] conscyence.

fynde] (fynde *on a separate line due to line length.*

663. *Conscyence*] conscyence.

664. *Folye*] folye.

There] there.

668. *But*] but.

671. *Estchepe*] estchepe.

672. *Lombardes*] lombardes.

673. *Popes Heed*] popes heed.

675. *Folye*] folye.

Is] is.

677. *Foly*] foly.

679. *Conscyence*] conscyence.

682. *Shame*] shame.

683. *Folye*] folye.

692. *Shame*] shame.

693. *Conscyence Clere*] conscyence clere.

694. *Folye*] folye.

695. *Conscyence*] conscyence.

696. *Folye*] folye.

697. *Shame*] shame.

699. *Folye, for Folye*] folye/for folye.

699-701.] *These lines are printed as a song by Manly and Chamberlin although there is no textual support for doing so. See Textual Introduction pg. 60 for a discussion of this emendation.*

700. *Folye*] folye.

701. *Manhode*] manhode.

Folye] folye.

Shame] shame.

702. *London*] london.

703. *Conscyence*] conscyence.

705. *Worlde*] worlde.

Folye] folye.

706. *Conscyence*] conscyence.

sadnes] sadnts.

709. *Manhode*] manhode.

713. *wyll*] myll.

722. *Conscyence Clere*] conscyence clere.

725. *God*] god.

730. *Manhode*] manhode.

Folye] folye.

731. *Perseueraunce*] perseueraunce.

732. *God*] god.

735. *Conscyence Clere*] conscyence clere.

737. *Cryst*] cryst.

741. *Cryst*] cryst.

745. *God*] god.

746. *company counsell, comforte*] company/counsell/comforte.

748. *God*] god.

His] his.

749. *Mary*] mary.

750. *inuersacyon*] Inuersacyon.

752. *dampnacyon*] (dampnacyon *on separate line due to line length.*

753. *Perseueraunce*] perseueraunce.

759. *Cryst*] cryst.

763. *Alas, alas,*] Alas/alas/.

767. *Manhode*] manhode.

769. *Worlde*] worlde.

771. *Conscyence Clere*] conscyence clere.

775. *Wrathe*] wrathe.

Enuy] enuy.

Couetous] couetous.

776. *Worlde*] worlde.

777. *Couetous*] couetous.

Lechery] lechery.

778. *Conscyence*] conscyence.

779. *Conscyence*] conscyence.

780. *Crystes*] crystes.

781. *Folye*] folye.

787. *London*] london.

791. *Newgate*] newgate.

793. *Manhode*] manhode.

800. *Dethe*] dethe.

807. *Well ymet syr, well ymet,*] Well ymet syr/well ymet/.

812. *Perseueraunce*] perseueraunce.

813. *Conscyence*] conscyence.

815. *Yes, yes*] Yes/yes.

817. *Folye*] folye.

818. *Shame*] shame.

825. *a name*] aname.

827. *Shame*] shame.

828. *Manhode*] manhode.

831. *Worlde*] worlde.

834. *Conscyence Clere*] conscyence clere.

835. *suche*] e *unclear.*

838. *Folye*] folye.

840. *Conscyence*] conscyence.

851. *Nay, nay, Manhode*] Nay/nay/manhode.

852. *Wanhode*] wanhode.

854. *Repentaunce*] repentaunce.

862. *Cryst*] cryst.

869. *Thomas, James,*] Thomas/lames/.

870. *Mary*] mary.

871. *Crystes*] crystes.

872. *Cryst*] cryst.

874. *Saynt Thomas*] saynt thomas.

875. *Cryst*] cryst.

879. *Perseueraunce*] perseueraunce.

888. *herynge, seynge,*] herynge/seynge/.

889. *tastynge and*] tastynge/and.

892. *Perseueraunce*] perseueraunce.

893. *Repentaunce*] repentaunce.

898. *Perseueraunce*] perseueraunce.

899. *Perseueraunce*] perseueraunce.

903. *Repentaunce*] repentaunce.

907. *God*] god.

908. *God*] god.

911. *Sone of God*] sone of god.

912. *Vyrgyn Mary*] vyrgyn mary.

915. *God Sone*] god sone.

919. *Cryst*] cryst.

God] god.

924. *Godhed*] godhed.

929. *God*] god.

withouten] e *unclear.*

932. *euerychone*] euery chone.

933. *the Fader, the Sone, and the sothfast Holy Goost*] the/fader the sone/and the sothfast holy goost.

935. *God*] god.

938. *withouten*] with outen.

941. *dome*] e *unclear.*

942. *Truely*] r *unclear.*

943. *Goddes*] goddes.

945. *Crystes*] crystes.

947. *God*] god.

951. *Chyrche*] chyrche.

958. *Perseueraunce*] perseueraunce.

959. *For*] r *unclear*.

964. *Worlde*] worlde.

966. *Conscyence*] conscyence.

967. *Folye*] folye.

969. *Shame*] shame.

970. *Repentaunce*] repentaunce.

971. *God*] god.

Glossary

This glossary is not meant to be an exhaustive reference; rather, it is a guideline to approximate meanings of words in the playtext. The numbers following each entry refer to the lines where the word or words in question may be found.

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